Studying Rhythm

FOURTH EDITION

Anne Carothers Hall
Timothy Paul Urban

FOURTH EDITION

Studying Rhythm

Anne Carothers Hall
Wilfrid Laurier University

Timothy Paul Urban
Rutgers University–New Brunswick

330 Hudson Street, NY NY 10013

Portfolio Manager: *Bimbabati Sen*
Content Producer: *Kani Kapoor*
Portfolio Manager Assistant: *Anna Austin*
Product Marketer: *Jessica Quazza*
Art/Designer: *Integra Software Services Pvt. Ltd.*
Full-Service Project Manager: *Integra Software Services Pvt. Ltd.*
Compositor: *Integra Software Services Pvt. Ltd.*
Printer/Binder: *LSC Communications,Inc./ Owensville*
Cover Printer: *Phoenix Color*
Cover Design: *Lumina Datamatics, Inc.*
Cover Art: *Shutterstock*

Acknowledgments of third party content appear on pages within the text.

Copyright © 2019, 2005, 1998 by Pearson Education, Inc. or its affiliates. All Rights Reserved.
Printed in the United States of America. This publication is protected by copyright, and permission should be obtained from the publisher prior to any prohibited reproduction, storage in a retrieval system, or transmission in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise. For information regarding permissions, request forms and the appropriate contacts within the Pearson Education Global Rights & Permissions department, please visit www.pearsoned.com/permissions/.

PEARSON and ALWAYS LEARNING are exclusive trademarks owned by Pearson Education, Inc. or its affiliates, in the U.S., and/or other countries.

Unless otherwise indicated herein, any third-party trademarks that may appear in this work are the property of their respective owners and any references to third-party trademarks, logos or other trade dress are for demonstrative or descriptive purposes only. Such references are not intended to imply any sponsorship, endorsement, authorization, or promotion of Pearson's products by the owners of such marks, or any relationship between the owner and Pearson Education, Inc. or its affiliates, authors, licensees or distributors.

Library of Congress Cataloging-in-Publication Data

Names: Hall, Anne Carothers, author. | Urban, Timothy Paul, author.
Title: Studying rhythm / Anne Carothers Hall, Timothy Paul Urban.
Description: Fourth edition. | Hoboken: Pearson, 2017. | Includes bibliographical references.
Identifiers: LCCN 2017008425| ISBN 9780133839210 | ISBN 0133839214
Subjects: LCSH: Musical meter and rhythm—Studies and exercises.
Classification: LCC MT42 .H28 2017 | DDC 781.2/24076—dc23
LC record available at https://lccn.loc.gov/2017008425

1 18

Pearson

Books a la Carte
ISBN-10: 0-13-383921-4
ISBN-13: 978-0-13-383921-0

Contents

Introduction vi

1 $\frac{2}{4}$ (Simple Duple Meter) 1

2 $\frac{3}{4}$ (Simple Triple Meter) 11

3 $\frac{4}{4}$ (Simple Quadruple Meter) 20

4 Dotted Quarters and Tied Notes in Simple Meter 29

5 $\frac{6}{8}$ (Compound Duple Meter) 37

6 Sixteenth-Notes in Simple Meter 44

7 Dotted Eighths in Simple Meter 53

8 Sixteenth-Notes in Six-Eight Meter 60

9 More Rests and Syncopation in Simple Meter 70

10 More Rests and Syncopation in Six-Eight Meter 77

11 Nine-Eight and Twelve-Eight Meter 84

12 Triplets 91

13 Two Against Three 100

14 Half-Note Beat (Simple Meter) 108

15 Dotted-Half-Note Beat (Compound Meter) 116

16 Eighth-Note Beat 123

17 Dotted-Eighth-Note Beat (Compound Meter) 130

18 Small Subdivisions 136

19 Changing Simple Meter 144

20 Changing Compound Meter 151

21 Changing Between Simple and Compound Meter with the Division Constant 157

22 Changing Between Simple and Compound Meter with the Beat Constant 165

23 Three Notes in Two Beats and Two Notes in Three Beats 172

24 Four Against Three 180

25 Four Notes in Three Beats and Three Notes in Four Beats 187

26 Quintuplets and Septuplets 195

27 Five-Eight and Five-Four Meter 207

28 More Meters with Unequal Beats 214

29 Changing Meters with Unequal Beats 223

30 More Cross Rhythms 230

31 Tempo Modulation 237

Preface

Learning the basic processes and complexities of musical rhythm is an essential part of musical education, and being able to perform all kinds of rhythmic patterns accurately at sight is a necessary skill for performers. The focus of this book is on metrical rhythm as it is found in the Western tradition of art music to the present time. Studying Rhythm provides materials that can be used in three or four years of a university musical skills program. Each chapter of the expanded fourth edition provides structured improvisation exercises, detailed conducting diagrams, a relevant passage from musical repertoire, and three systems–counting, Kodály, and Takadimi–for speaking each rhythmic pattern. The expansion of the book from the earlier edition and its new features are entirely the work of Dr. Timothy Urban, and benefit from his musicality and his experience as Aural Skills Coordinator in the Department of Music, Mason Gross School of the Arts, Rutgers University.

In its 31 carefully graded chapters the book offers almost 450 rhythmic studies, most of them from 12 to 16 measures long, in simple musical forms. The length of the studies affords repetition, reinforces learning, and gives practice in maintaining a steady tempo. The clear phrase structure makes the studies suitable for dictation. Almost a hundred of the studies are new to this edition; in response to users of the third edition, the earlier chapters, wherein the most basic and commonly encountered rhythmic patterns are covered, have received the greatest expansion.

Each chapter focuses on one aspect of metrical rhythm–particular meters (beginning with 2/4 and progressing to meters with unequal beats and changing meters), rests and syncopation, cross-rhythms, and finally tempo (or metric) modulation. New to this edition are examples from the standard repertoire and folk music illustrating some of the concepts introduced in each chapter.

Short preliminary exercises precede each study that presents a new rhythmic pattern, allowing students to become fluent with the patterns before performing the longer studies. Most of the exercises consist of single measures, or pairs of measures, separated by whole-measure rests. An important addition to this fourth edition is the provision of counting, Kodály and Takadimi syllables for each exercise, giving different ways of learning and memorizing the patterns.

Almost a third of the studies are two-part, to be sung and clapped, providing practice in performing at the same time different and, in later chapters, conflicting rhythms. Each chapter also includes a three-part study.

Partly to add interest, and partly because the learning of some rhythmic patterns is facilitated by speaking words that we normally speak in those rhythms, each chapter includes the setting of a passage of poetry about music incorporating the rhythmic patterns introduced in that chapter.

Structured improvisation exercises at the end of each chapter are new to this edition. Improvisation has many benefits, including development of greater awareness of musical structure, increased fluency performing rhythmic patterns, and greater confidence in solo performance. Some of the improvisation exercises are also designed specifically to develop students' aural memory. The ability to remember increasingly complex patterns is an essential component of developing overall musicianship skills.

Detailed diagrams are provided for conducting each meter, because conducting different meters is an important musical skill, and because conducting while singing helps us maintain a steady tempo and lets the hand take care of counting beats. Learning to perform rhythmic patterns at different tempi is supported by the provision of tempo markings for all the studies.

The introductions to the whole book and to each chapter suggest various ways of performing the exercises and studies, and the material is suitable for different methods. Implicit in our insistence in the book that the studies should be sung is the understanding that rhythm consists not only of attack patterns, which can be produced by clapping, but also of patterns of durations, so paying attention to the lengths of the notes, and not just their beginnings, is an important part of learning rhythm. All the studies have musical form and should be given dynamic shape, because when learning skills related to musical performance students should always be making music.

New to this Edition

1. Additional, single-line studies in the earlier chapters to further reinforce basic reading fluency in all common meters and of all common rhythm patterns.
2. Addition of counting, Kodály, and Takadimi syllables to each preparatory exercise.
3. Structured improvisation material at the end of each chapter.

4. Examples from the standard repertory illustrating the main features of each chapter.
   - **a.** Three-part study in each chapter—Designed to be performed with voice and two hands, or with voice, and hand and foot.
     - **i.** Familiarizes students with performing more than one rhythm at a time.
   - **b.** Septuplets studies.
   - **c.** Revised and improved studies throughout.
     - **i.** Provides students with improved studies with a dynamic shape.
   - **d.** Focuses exclusively on rhythm—Metrical rhythm as it is found in the western tradition of art music to the present time.
     - **i.** Provides students with more extensive work in rhythm than is available in other texts.
   - **e.** Clearly defined and limited groups of patterns introduced in each chapter.
     - **i.** Enables students to develop competence with one meter or group of rhythmic patterns before proceeding to another.
   - **f.** Various ways of performing the exercises and studies.
     - **i.** Offers students a variety of ways of approaching the studies.
   - **g.** Studies that are musically coherent—Composed of well-defined phrases grouped in traditional simple musical forms.
     - **i.** Provides students with studies that are long enough to afford repetition, reinforce learning, and give practice in maintaining a steady tempo.
     - **ii.** Involves students in making music, however simple at the beginning or complex at the end, rather than performing drills.
   - **h.** Short preliminary exercises—Consisting of single measures or pairs of measures separated by whole-measure rests.
     - **i.** Provides students with exercises that serve as preparation for the studies that they precede.
   - **i.** 131 two-part studies to be sung and clapped—Designed for solo performance, or with one or more people on each part.
     - **i.** Provides students with extensive practice in cross-rhythms—Singing and clapping at the same time, different and (in the later chapters) conflicting rhythms.
   - **j.** Emphasizes singing the rhythms.
     - **i.** Provides students with a musical experience that demonstrates that rhythm consists of durations as well as attack patterns.

Acknowledgments

We are enormously indebted to our wives, Karen Fiser and Maggy Lu, whose constant personal and professional support has brought this fourth edition to fruition. We would also like to express our deep gratitude to Dr. Angela Yeung (University of San Diego) who made the pen and ink copy of the first edition that was sent to Prentice-Hall and who put us in touch with each other for our collaboration on the fourth edition, and all our students over the last 40 years whose enthusiasm for learning musical skills inspired us!

This book is dedicated
to the memory of Wallace Berry

INTRODUCTION

SCOPE

The fourth edition of *Studying Rhythm* expands upon the already extensive rhythmic studies and preparatory exercises contained in earlier editions. Responding to suggestions by users of the third edition, the earlier chapters, wherein the most basic and commonly encountered rhythm patterns are covered, have received the greatest expansion. As in all previous editions, the studies and preparatory exercises are intended to help students learn to perform the rhythmic patterns most frequently encountered in Western art music. New to this edition are examples from the standard repertoire illustrating some of the concepts introduced in each chapter. Familiarity with rhythmic patterns, along with a habit of understanding rhythm in phrase-length structures, should facilitate actual musical performance, in which we must be concerned with all the parameters of music.

INTENDED USE

The exercises and studies are meant to be sung; in two- and three-part studies, the additional lines may be tapped or clapped. Singing is best because, unlike speaking, it promotes the conviction that we are engaged in a musical activity, and, unlike clapping, it allows us to give the notes their full durations, rather than to perform only the pattern of attacks.

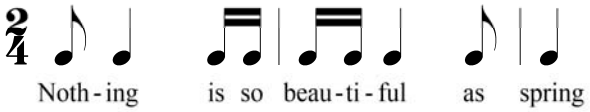
Preparatory exercises, identified by numbers following the chapter number (e.g. l.1, 3.2, etc.), serve as preparation for the studies that follow them. Most of them consist of single measures, or pairs of measures, separated by whole-measure rests. Metronome markings for an exercise suggest a range of tempi possible for the performance of all its segments, but individual segments may be performed faster. Each segment of an exercise should be repeated several times until it is easy, before we proceed to the next segment. Unless we can perform a pattern three or four times in succession, we have not conquered it. Spending enough time on a segment to memorize it is a good way to ensure that the rhythmic pattern has been completely grasped. These patterns are the equivalent of words in a rhythmic vocabulary, and we should be able to perform them without thinking about the individual values, just as we can read a word we know without thinking about how each letter is pronounced. The exercises do not necessarily offer complete preparation for the following studies; rather, they serve as models. Where individual patterns in the studies seem difficult, they should be extracted and practiced.

The studies are identified by letters following the chapter number (l.A, 3.B). They are composed of well-defined phrases grouped in such simple musical forms as parallel or contrasting period; sentence; statement, contrast, and return; or statement and variations. Just as a verbal phrase is a group of words that belong together because they make sense as a unit within a larger structure, a musical phrase is a group of notes that belong together because they make musical sense as a unit within a larger structure. The most practical definition of a musical phrase is "a group of notes that we would want to sing on one breath." In fact, that is the way a phrase should be sung – on one breath, with the beginning and end usually defined by silence. For the most part, the phrases in the studies are visible because they are separated by rests. Occasionally only a comma indicates where the performer must sneak a breath without significantly delaying the beat. Where rests within phrases make the phrasing ambiguous, phrase marks are given. Some studies have deliberately been left with no phrase markings. In these studies, students should use their own musical sensibility to determine what makes most musical sense.

In performing the studies, the goal must always be to grasp the rhythm of the phrase as a whole. Reading music note by note is as useless as reading prose letter-by-letter. Reading a beat at a time is like reading a word at a time, and the lack of comprehension will be audible whether the performer is reading music or poetry. A musical phrase, a musical gesture, must be comprehended as a whole. To break a phrase by hesitating or by repeating a fragment is to destroy it. We must arrive at cadences on time; in ensemble performance, arriving late is embarrassing, to say the least. So while we should aim for absolute accuracy, we miss the point if we concentrate on the details at the expense of the shape of the long phrase. The phrase must be understood as a continuous flow, articulated and enlivened by the patterns within it.

If sustaining the phrase is important, so is breathing between phrases. An unbroken flow of sound, like too many run-on sentences, makes both performer and listener physically uncomfortable – out of breath. Breathing is vital.

The last study in each chapter is a rhythmic setting of a short poem, a fragment of a poem, or piece of prose, that has something to do with music. While these studies are intended to illustrate parallels between musical and verbal rhythm, the fit between the natural spoken verbal rhythm and the musical rhythm should make it easier for the performer to become comfortable with some of the rhythmic patterns. For example,

may seem simpler and more natural when it is the setting of the beginning of the Hopkins poem:

The text settings are given dynamic markings, as are many of the other studies in the book. Keeping the tempo steady through changes in dynamics is a basic performance skill. As, in a sense, *loud* and *slow* both mean *big*, it may help us keep the tempo steady if we think *loud* means *slow*. The absence of dynamic markings in any given study does not mean that it should be performed *mezzo forte* or with the same dynamic level from beginning to end. When only the rhythm and tempo are given, performers are encouraged to exercise imagination in varying dynamics within and between studies in ways that suit the rhythm. Phrases and whole studies may be clarified and shaped and given direction through changes of dynamics. Where patterns or phrases are repeated, the repetition can be softer, as an echo, or louder, for increased emphasis. Lightness facilitates speed, and so whole studies may be performed *pianissimo*, especially where the rhythm is quick and complicated, to combat the unhelpful tendency to reflect the stress of performing something difficult by making it louder.

The studies are meant to be studied, not just sight read. Many of them will challenge even experienced musicians. There is no point in studying them unless they are worked to a level of good performance. Unless a rhythm is performed correctly, a different rhythm is heard. Unless two against three is an exactly even two against an exactly even three, the point of the pattern is lost.

Here, then, is an ordered list of ways any study may be learned and performed; it is not expected that all these will be applied to any one study. However, each step chosen should be completed perfectly before proceeding to another. The goal is to achieve a performance that is both accurate and musical.

1. Determine the meter and phrasing, mark if necessary. If beginnings of beats are not obvious, mark them as well.

2. Determine the smallest division of the beat that appears in the study and that is consistent with all patterns. Count the beat and the smallest division aloud, articulating these divisions, listening to the evenness of the counting.

3. Clap the rhythm while counting just the beats aloud. The point is to hear the pattern of the notated rhythm against the absolute steadiness of the counting, so we need to listen to both and not drown out the clapping with the counting, or vice versa. Repeat, clapping the rhythm while counting the beats silently.

4. Unless they are indicated, decide dynamic level and shape.

5. Check the given tempo with a metronome. While studies may initially be practiced more slowly, the effort should be to achieve facility at the notated tempo. Sing the rhythm while conducting, using some system of rhythmic syllables. Work to give each phrase continuity, coherence, and shape.

6. Choose pitch(es) for singing, and sing the rhythm on *ta*, at the given tempo and with the intended dynamics, while conducting the meter. Repeat without conducting.

7. Perform the study antiphonally by having one person or group sing each phrase, reading the music, while another repeats each phrase from memory.

8. Memorize at least one phrase, either from dictation or from reading it, and then write it down from memory.

9. Make up a tune that fits the rhythm and sing or play it.

10. Compose a short rhythmic piece, with or without text, using the rhythmic patterns of the study.

While the chapters are arranged to form a logical progression, and within the chapters the studies are arranged in order of increasing difficulty, it is not necessary to learn all the studies in one chapter before proceeding to the next. To work straight through the book may not be as helpful as to do some of the studies in each chapter and then to return to earlier chapters and work on some of the other studies. Performance of complicated rhythmic patterns, changing meters, unequal beats, and cross-rhythms is not learned once and then known forever, any more than is performance of scales; we have to keep practicing.

PERFORMANCE

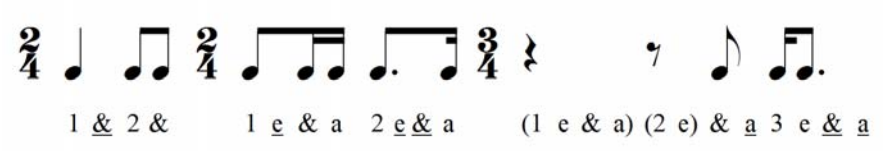
The two- and three-part studies may be performed with one or more people on each part, but they are designed for solo performance. In the two-part studies, the upper part should be sung and the lower part tapped or clapped. Although it may be easier to tap both parts, singing one part and tapping the other is a better way to learn to hear two independent parts rather than just one composite pattern. The three-part studies should be performed with voice and two hands, or with voice, hand, and foot. Most musicians will find these two- and three-part studies much more difficult than the single lines. However, as so much of our music is composed of several lines, each with its own integrity, developing the ability to think two and even three rhythms at once is well worth the effort.

That no pitch is notated does not mean that we must sing all the notes on the same pitch. Making up tunes to fit the rhythmic patterns and mood can be both entertaining and instructive. The tune may be as simple as going up and down a scale, changing direction so that rhythmically important points are high points in the melodic line. Highlighting cadences by singing typical cadential patterns at phrase endings can help clarify the structure as well as help develop an intuitive understanding of the underlying harmonic basis of music. In group performance, as in a class, different singers can be assigned different notes of a triad, or even different voices in a harmonic progression.

In all the exercises and studies, notes in the sung parts must be given their full durations (except when we snatch a breath between phrases). Accurate performance does not allow us to begin a silence too soon or to add a silence any more than it allows us to begin a sound too soon or to add a sound. Because we tend to concentrate on beginning each note at the right time, we often find it difficult to listen to the full duration of each sound, to pay attention to its continuation and ending. However, in order to project a line, we must hear the whole of every sound. Again, this is why singing the studies is better than clapping them.

RHYTHMIC SOLFEGE

In spite of the recommendation to sing the rhythms, clapping and counting aloud may be a good way for college-age and older students to begin learning rhythms. We do have to be able to count beats and keep track of where we are in the measure. When the beats are divided and subdivided, we may want to begin by articulating all the smallest divisions, so as to be sure to get the proportions of the values correct:

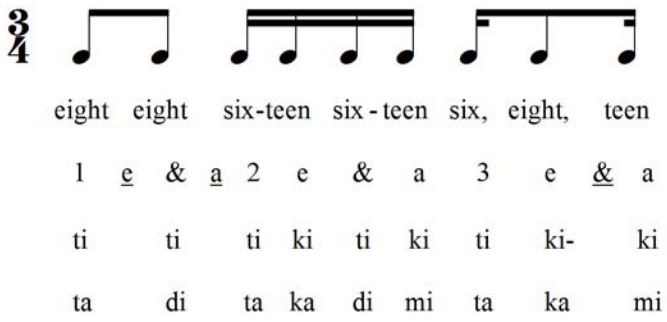


When counting and clapping, the voice is used to articulate the beat and its divisions and subdivisions, and the hands are used to clap the onset of each note. Since the full duration of notes cannot be sustained when clapping rhythms, it is helpful to keep the hands held together for the duration of longer notes. The portions of the beat through which hands should be held together are indicated in the preparatory exercises by underlining. In the first measure shown above, the hands are clapped together concurrent with speaking *1* and are held together while speaking the beat division &. This method will help instill an awareness of individual note durations. When there are rests, as in the third measure shown above, the beat and beat divisions are spoken but the hands are held apart. This is indicated by parentheses enclosing all the beat and beat divisions that correspond to the rests.

While we must strive for the accurate performance this facilitates, we must also work to hear patterns of notes of different durations within a beat: an eighth-note may take the time of two sixteenth-notes, but it is not two sixteenths added together, so eventually we must be able to count just the beats and hear the patterns within them. Aside from the fact that clapping rhythms lets us count aloud, clapping is a good way to check the accuracy of ensemble performance. When we strive for real precision, even the simplest rhythm may serve as a valuable study in ensemble. It is surprisingly difficult for fifteen people to clap at exactly the same time.

While counting and clapping is an effective method for teaching accurate performance, it can become cumbersome as rhythmic complexity increases. Furthermore, it tends to focus attention more on the individual notes within a rhythmic pattern than on the sound of the pattern as a whole. Rhythmic solfege, of which there are several different systems in common usage, place more emphasis on the sound of rhythmic patterns as a unit. Especially in a class for which rhythm dictation is an integral component, one of these systems may be of greater utility, as each trains students to quickly recognize a pattern by its unique sound.

In this fourth edition, counting and the Kodály[1] and Takadimi[2] systems have replaced the simple but limited system of saying the names of the notes in rhythm, as in


eight eight six-teen six-teen six, eight, teen
Counting 1 e & a 2 e & a 3 e & a
Kodály ti ti ti ki ti ki ti ki- ki
Takadimi ta di ta ka di mi ta ka mi

Regardless of which system is used, each rhythmic pattern must first be learned accurately.

COMPOSITION AND IMPROVISATION

There may be no better way to make us feel we own a rhythmic pattern than to compose a phrase or two that incorporates the pattern. Finding a text that can reasonably be set using a given rhythmic pattern can be both

challenging and fun. The texts set in this book suggest some sources, as they are often parts of poems of which other parts could well be set with similar rhythms, and other poems by the same poet may offer similar possibilities.

New to this edition is the inclusion of structured improvisation exercises at the end of each chapter. Improvisation exercises have many benefits, including development of greater awareness of musical structure, increased fluency performing rhythmic patterns, and greater confidence in solo performance. Some of the improvisation exercises are also designed specifically to develop students' aural memory. The ability to accurately remember increasingly complex patterns is an essential component of developing overall musicianship skills.

CONDUCTING

Also new to this edition are diagrams of basic conducting patterns. Conducting the meter helps keep the beat steady and lets the hand take care of counting beats. Most important, it helps us feel the beat and the continuous motion from beat to beat physically. We should conduct while singing the one-part rhythms so that conducting becomes natural. Only when we can conduct the patterns for the different meters without thinking about them does conducting become a help. If beating time seems a hindrance rather than a help - one more thing to think about - then it should be practiced assiduously, as it is an essential tool for musicians. However, we must not grow dependent on our hands to keep the beat because they will, in many musical situations, be otherwise occupied, so we should also practice without conducting.

TEMPI

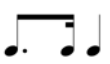
The general tempo indications and the metronome indications of precise tempi given for all the studies should be observed. While they may not always be appropriate for a student's level of skill, the aim should be to perform every study at the given tempo. We do, after all, have to perform both slow music and fast music. Nothing will make the studies more boring than working on them all at the same moderate tempo. (Neither coffee nor lemonade tastes best lukewarm.) As with dynamics, however, the tempo may be varied if doing so is a conscious creative decision rather than a way to avoid difficulty.

Metronomes are useful for checking steadiness of tempo. In general we should consider a study learned only when we can perform it with a metronome at a tempo close to the one indicated. On the other hand, too much practice with a metronome may foster dependence on it. We must learn to keep a steady beat without such mechanical help. And musical rhythm is not as unrelentingly steady as a metronome, so metronomic regularity cannot be our ultimate goal.

Metronome numbers indicate the number of ticks per minute. Thus, longer values are represented by lower numbers. (In a given tempo there are fewer half-notes than eighth-notes per minute.) This principle must be understood in order to figure out equivalences. If the eighth-note is constant at 108, for example, the sixteenth-note, half as long, is at 216, and the quarter-note is at 54; the dotted quarter, three times as long, is a third as fast at 36.

DICTATION AND NOTATION OF RHYTHM

Because of their clear phrase structure, the studies are suitable for dictation. The greatest benefit of dictation, once we know how to write the patterns, is the development of memory. Therefore, one person should sing a phrase until those taking dictation can sing it back; only after they can sing it from memory should they write it. Individuals working alone can develop skill by reading a phrase until it is memorized, and then writing it.

In notating rhythms, we should strive to make the spacing of the notes reflect their relative durations. In writing  , for example, almost three times as much space must be left after the dotted eighth as after the sixteenth. Notes must also be beamed correctly to show beats. Accuracy in notation is necessary if anyone else is to read it, and, just as important, it sensitizes us to the assistance proper notation gives us in reading rhythm. For

example, is much more difficult to read than the same pattern written with correct spacing and beams: .

METER, RHYTHM, AND ACCENT

Understanding the basic processes of musical rhythm is necessary for good musical performance. Musical rhythm is complex and difficult to describe because of the number of factors involved and their interdependence. Rhythm is made by durations of sound and silence and by accent. Accent is made by many factors, of which loudness is just one. Duration makes accent, as a longer note is emphasized by its length, so these two basic factors of rhythm are not separable.

The rhythm in this book, like the rhythm of most Western art music, is metrical. Meter is the grouping by accent of normally regular pulses (beats) into measures beginning with stronger accents. Within the measure, there is a hierarchy of beats and parts of beats, in that some beats are stronger than others, and beats are stronger than half-beats, which are in turn stronger than quarter-beats, and so on. When rhythm is metrical, the rhythmic patterns are heard against a background of regularly recurring pulses and accents. When other kinds of accent, especially stress and duration, do not coincide with metrical accents, the result is syncopation.

Just as one factor of rhythmic pattern, duration, can produce the other factor, accent, rhythmic patterns produce the meter they are heard against. That is, meter is made audible through sounding rhythmic patterns; only after the meter is established will the listener retain it as a set of expectations and hear a rhythmic pattern agree or conflict with it. Much of the fun and expressive power of metrical rhythm derive from the interplay of irregular patterns and metrical regularity, and the performer should enjoy this interplay and project it for the audience to enjoy.

It is common in performance to stress the downbeat slightly. The stress seems especially necessary in performing music where there is no change of pitch. (In much music, the downbeat accent is made by harmonic change, and no additional stress is necessary or desirable.) However, once the meter is established, the listener hears a metrical accent on the downbeat, and the performer must consider the musical context to determine how much dynamic accent, if any, should be added to the metrical accent. A long note has its own accent, and an added dynamic accent may make the note too conspicuous. Too much accent breaks a musical line into pieces. We must be sensitive to accent if our performance is to be musical.

We speak of musical rhythm as composed of various discrete units: beats, measures, patterns of different lengths. But the essential quality of musical rhythm is its ongoingness.[3] The conductor's baton must never stop moving. Most downbeats function both as goal of the preceding measure and as beginning of the new one. Patterns articulate a continuous flow. For rhythm to be music, it must have this flow. We must, while aiming for a correct performance of rhythmic patterns, strive always to create the articulated flow of musical rhythm.

NOTES

[1]Lois Choksy, *The Kodály Context: Creating an Environment for Musical Learning* (Englewood Cliffs, NJ: Prentice-Hall, Inc., 1981).

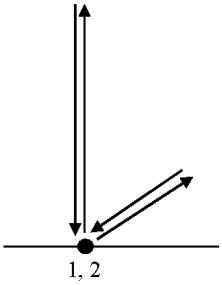
[2]For a complete description of this system, see Richard Hoffman, William Pelto, and John W. White, “Takadimi: A Beat-Oriented System of Rhythm Pedagogy.” *Journal of Music Theory Pedagogy* 10 (1996): 7-30.

[3]Cf. Susanne Langer's assertion that the essential characteristic of any rhythmic motion is that the end of one action is the beginning of the next, in *Problems of Art* (New York: Charles Scribner's Sons, 1957), pp. 50-51.

1. 2/4 (SIMPLE DUPLE METER)

This chapter is devoted to two-four time, or simple duple meter. A meter is said to be simple when the beat unit (the note value repreented by the denominator of the time signature) is subdivided into two equal parts. Common simple meters have numerators of 2, 3, and 4. In this chapter there are no notes shorter than eighth -notes. The relatively simple material allows us to concentrate on the techniques of performing the rhythmic studies: counting aloud while clapping the rhythm, conducting the meter while singing the rhythm, improvising melodies with the rhythm, and so on, as outlined in the Introduction.

Conducting duple meter is rather like bouncing an imaginary ball, with the point of the beat at the point of contact with the ball. On the downbeat, the right hand descends and rebounds to the right, tracing a backwards J: on the upbeat, the hand moves slightly down to the same point and then rebounds up to the original position.



To establish the tempo, we conduct just one beat before the first sounding beat. When a piece begins on the downbeat, we begin by conducting an upbeat, and vice versa.

The notation of rests is often governed by different rules from the notation of notes. A note lasting a whole measure in two-four is a half-note, but a rest lasting a whole measure is a whole rest. Likewise, in three-four time a note lasting a whole measure is a dotted half-note but a whole rest is used to indicate an entire measure of rest. A number over a whole rest indicates the number of measures of silence. In two-four time, a measure containing four eighth-notes may have the eighth-notes beamed as two pairs or all four may be beamed together.

When performing the two-part studies, we should notice the relation between the two parts. Study 1.O is the first of many where one part is an ostinato. Study 1.P is the first of many canons; here the bottom part leads the top part by one beat.

Examples using only the first level of subdivision of the beat can be found in music from the Medieval Period onwards. Study 1.N is one such example from the Classical Period. It is worth noting that in this piece, as in many, the form is clearly identifiable with only the rhythm and no pitches.

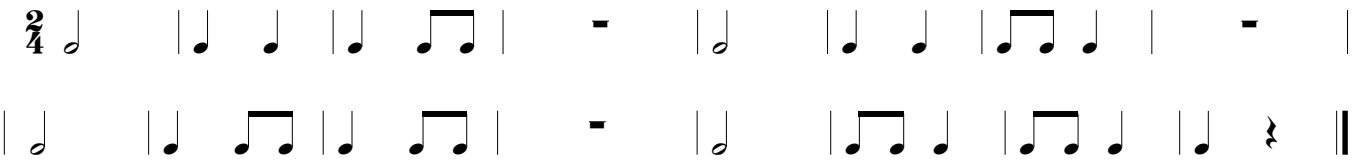
Preparatory Exercise 1.1) ♩ = 60-100

Counting	1	2			1	(2)		(1)	2		1	2
Kodály	ta	ta			ta	(ta)		(ta)	ta		ta-a [1]	
Takadimi	ta	ta			ta	(ta)		(ta)	ta		ta-	

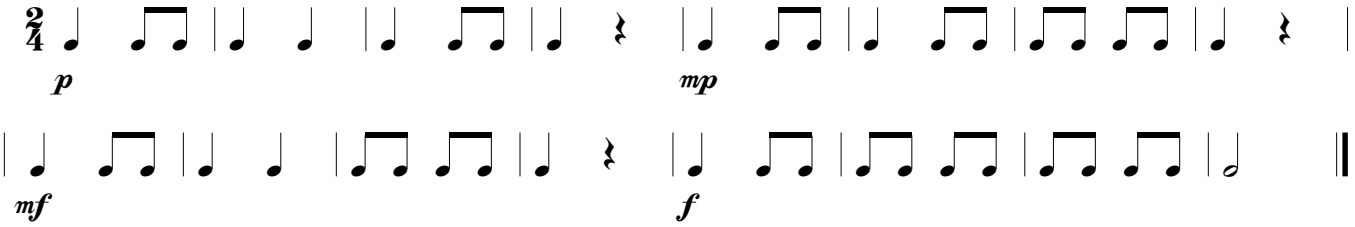
[1] Many Kodály teachers use the syllable "too" for half notes rather than ta-a. This coupled with sliding the hands together as the sound is sustained emphasizes the steady duration of half notes. For older children and adults, this is usually not necessary. The notation of "ta-a" is logical and can be explained as two quarter notes tied together: the tie eliminates the initial consonant sound of the second note.

Counting	1	2	&				1	&	2				1	&	2	&
Kodály	ta	ti	ti				ti	ti	ta				ti	ti	ti	ti
Takadimi	ta	ta	di				ta	di	ta				ta	di	ta	di

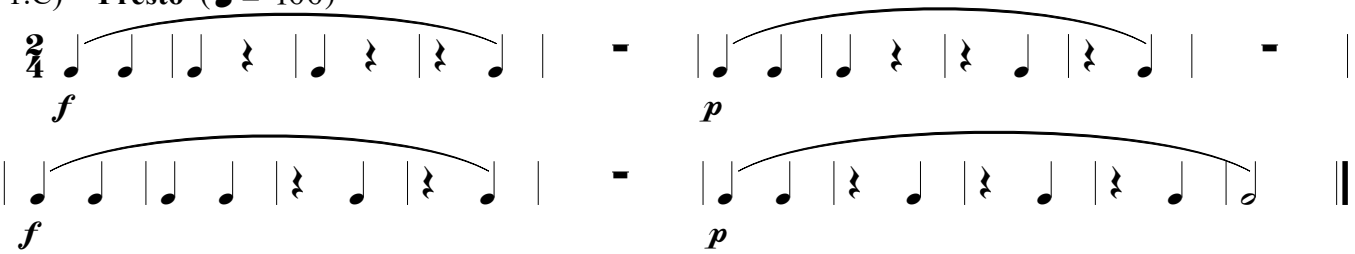
1.A) **Allegro** (♩= 144)



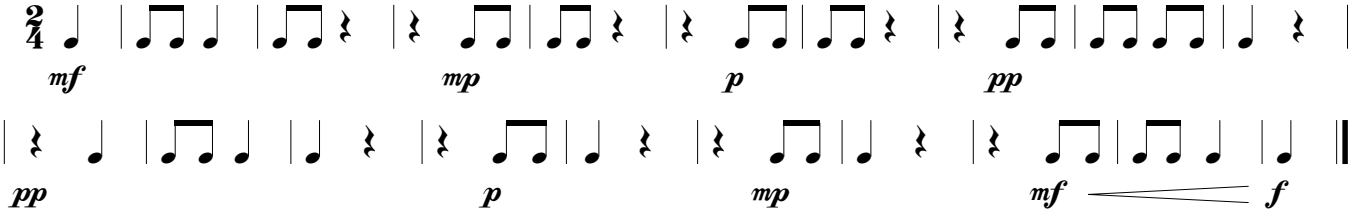
1.B) **Allegretto** (♩= 120)



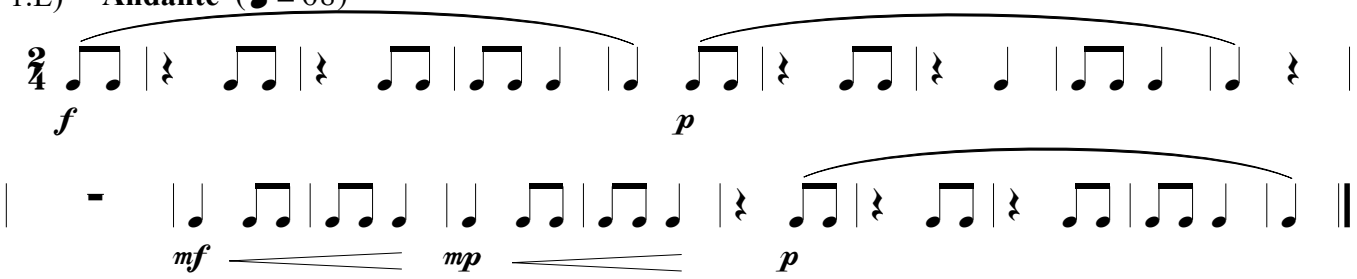
1.C) **Presto** (♩= 166)



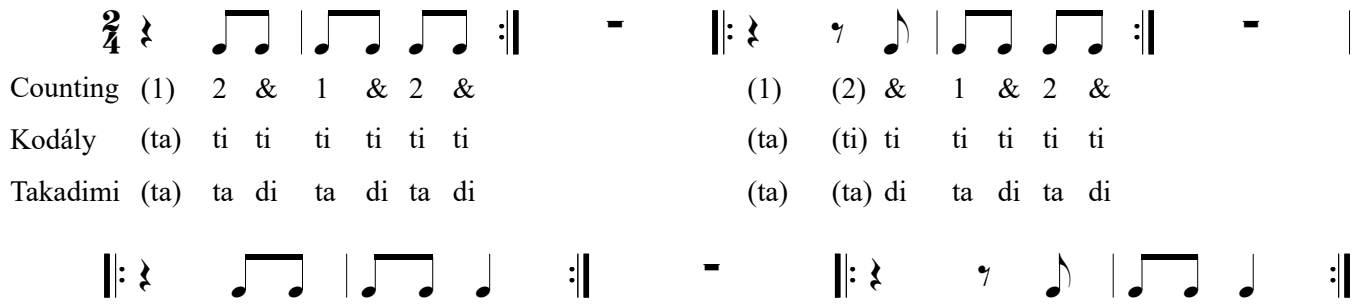
1.D) **Moderato** (♩= 108)



1.E) **Andante** (♩ = 68)



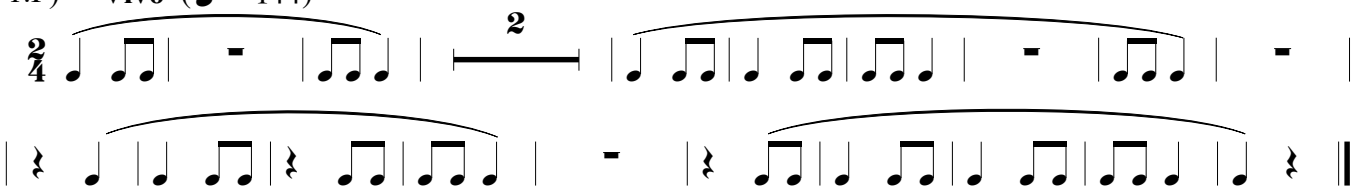
Preparatory Exercise 1.2) ♩ = 60-100

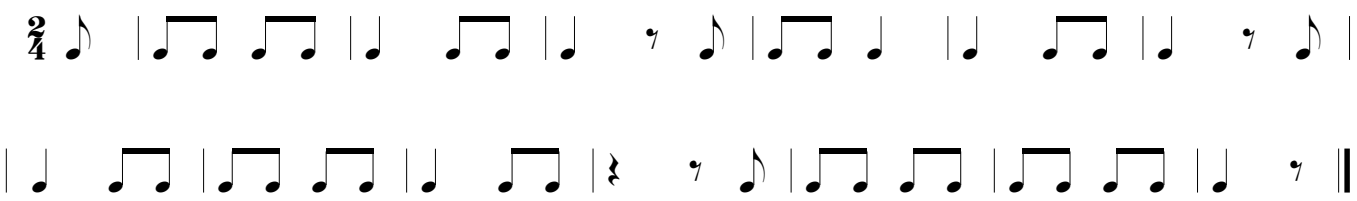


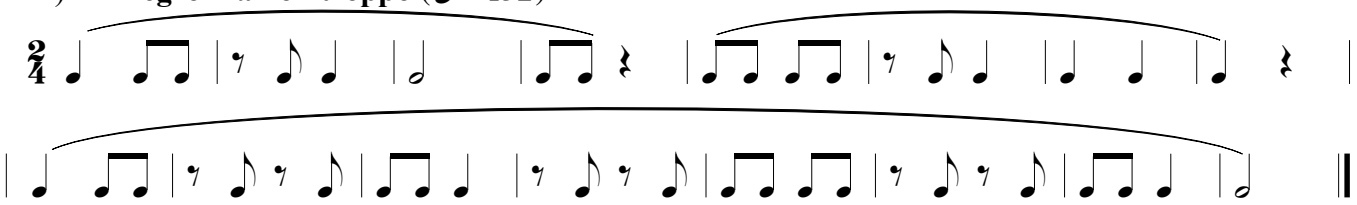
Counting	(1)	2	&	1	&	2	&		(1)	(2)	&	1	&	2	&
Kodály	(ta)	ti	ti	ti	ti	ti	ti		(ta)	(ti)	ti	ti	ti	ti	ti
Takadimi	(ta)	ta	di	ta	di	ta	di		(ta)	(ta)	di	ta	di	ta	di

Counting	(1)	2	&	1	&	2			(1)	(2)	&	1	&	2	
Kodály	(ta)	ti	ti	ti	ti	ta			(ta)	(ti)	ti	ti	ti	ta	
Takadimi	(ta)	ta	di	ta	di	ta			(ta)	(ta)	di	ta	di	ta	

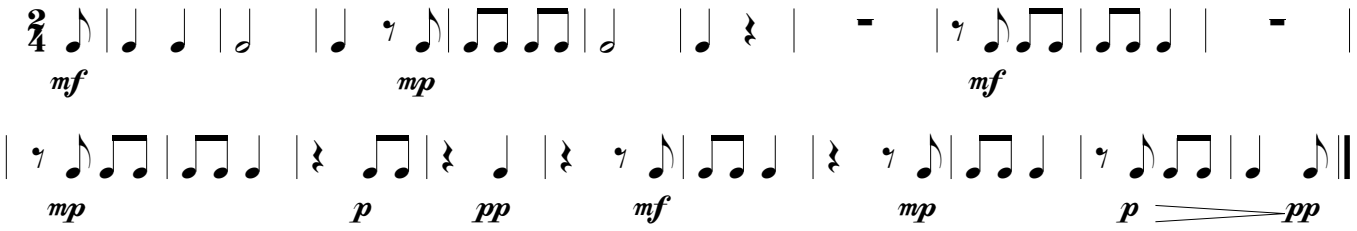
1.F) **Vivo** (♩ = 144)



1.G) **Allegretto** (♩ = 100)

1.H) **Allegro ma non troppo** (♩ = 132)

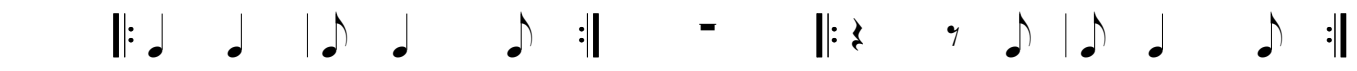


1.I) **Con spirito** (♩ = 136)



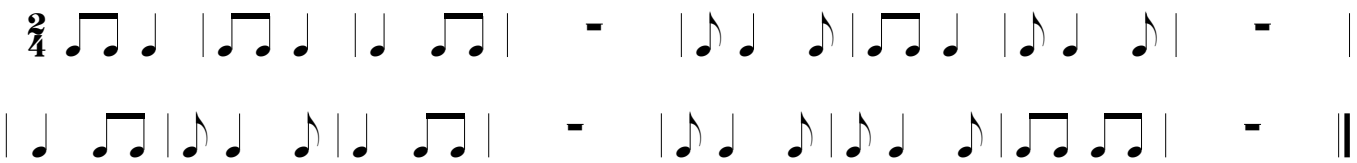
Preparatory Exercise 1.3) ♩ = 60-160

Counting	1	&	2	&	1	&	2	&			1	2	&	1	&	2	&		
Kodály	ti	ti	-	i	ti	ti	ti-i	ti	[2]		ta	ti	ti	ti	ta	ti			
Takadimi	ta	di	-	di	ta	di	di				ta	ta	di	ta	di	di			



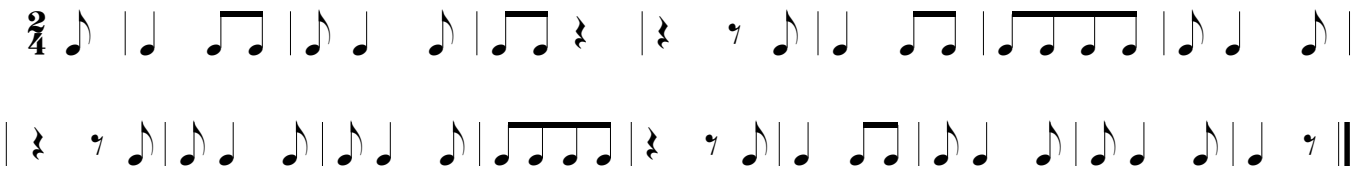
Counting	1	2	1	&	2	&					(1)	(2)	&	1	&	2	&		
Kodály	ta	ta	syn	-	co	-	pa				(ta)	(ti)	ti	syn	-	co	-	pa	
Takadimi	ta	ta	ta	di	-	di					(ta)	(ta)	di	ta	di	-	di		

1.J) **Andante** (♩ = 88)

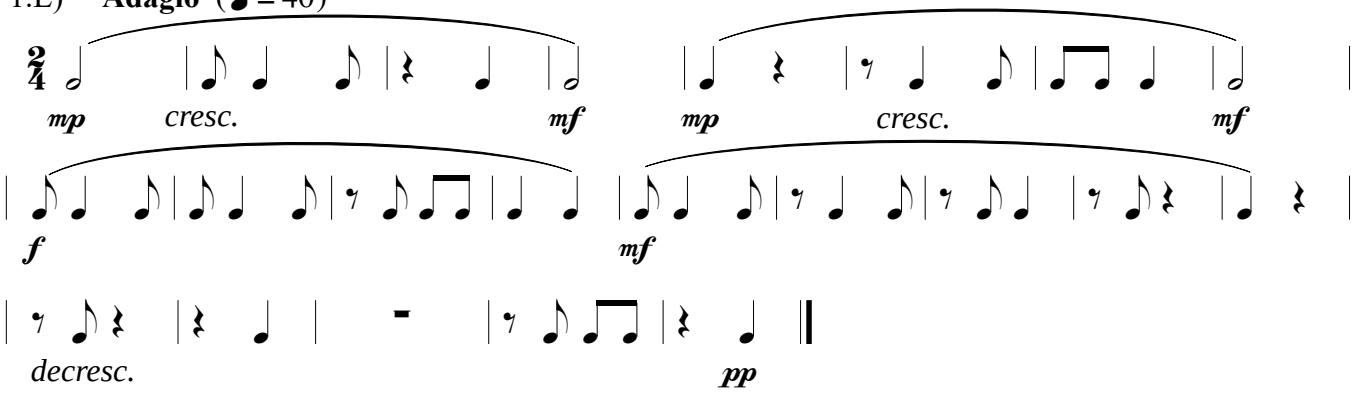


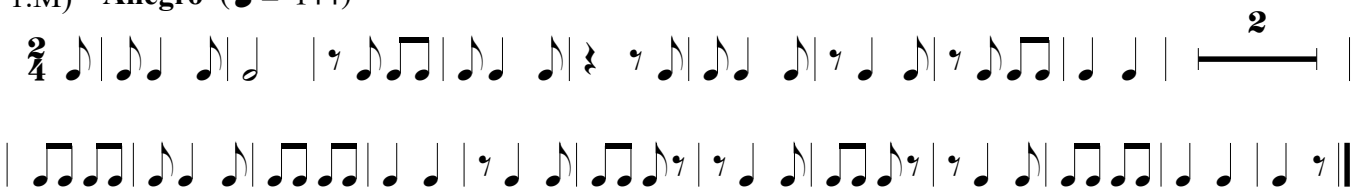
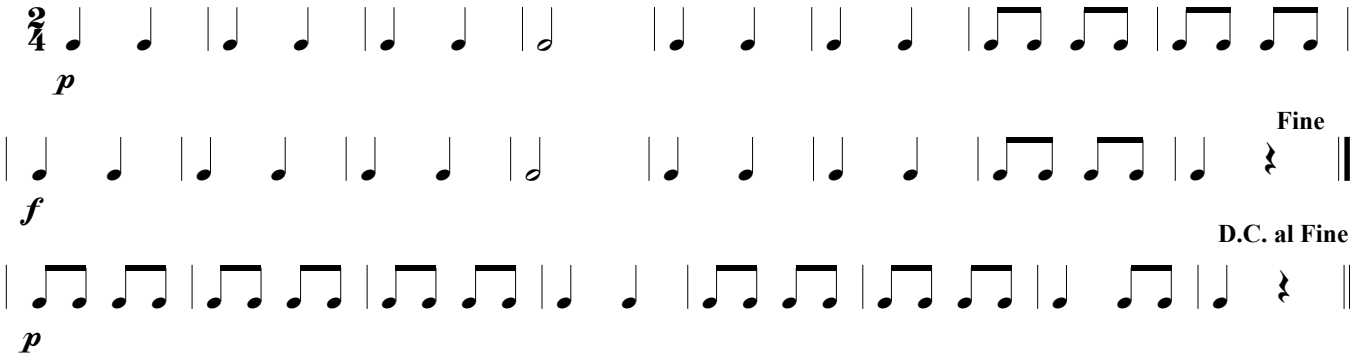
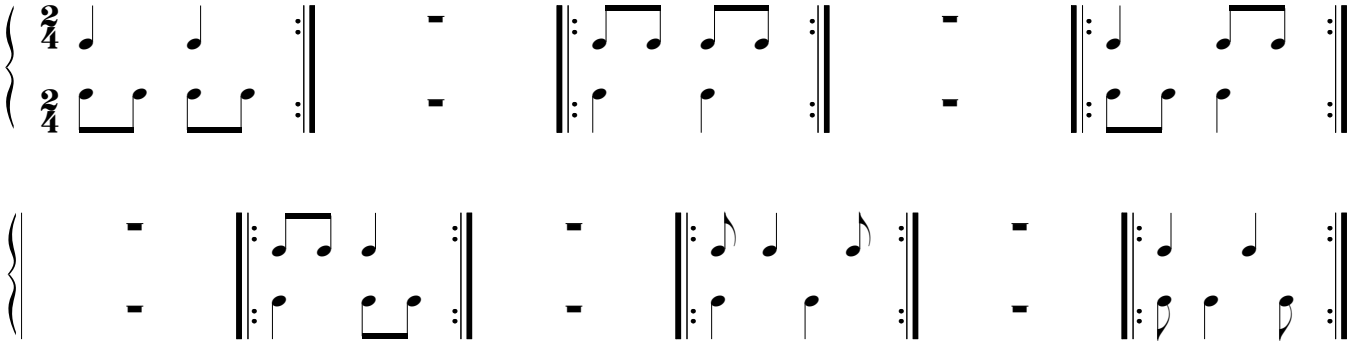
[2] The pattern, eighth-quarter-eighth, can be recited in several different ways. When first presented as four eighth-notes with the two middle eighths tied, calling it "ti ti-i ti" empasizes the tied notes in the middle. However, if this rhythm is first introduced as eighth-quarter-eighth, calling it "ti ta ti" makes clear that the middle note is a single note and should not be pulsed. Traditionally, this rhythm is called "syn-co-pa," a shortened form of "syncopation."

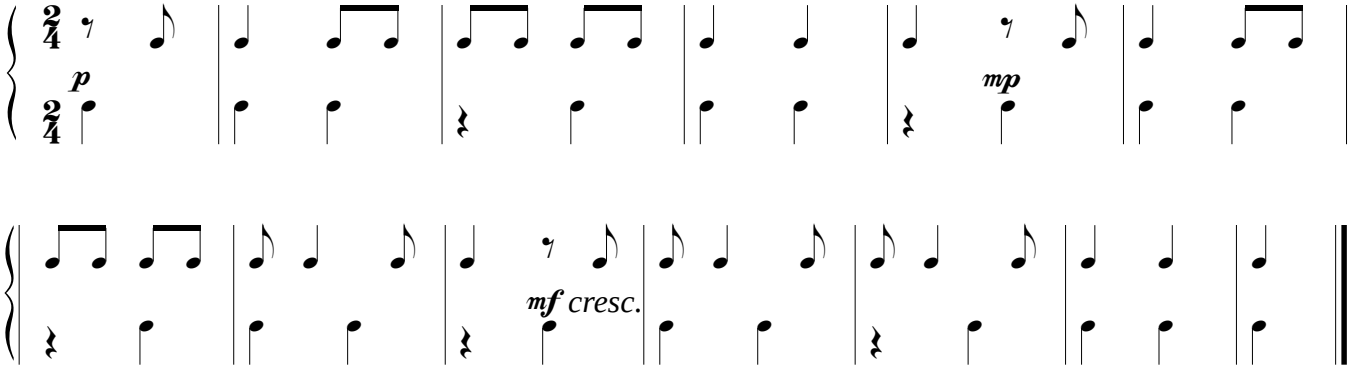
1.K) **Allegretto** (♩= 108)



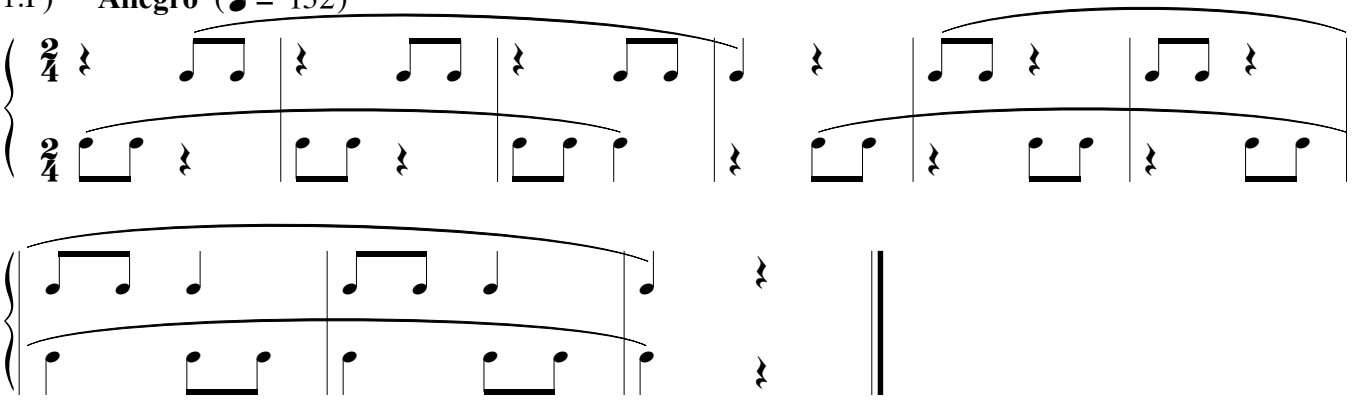
1.L) **Adagio** (♩= 40)



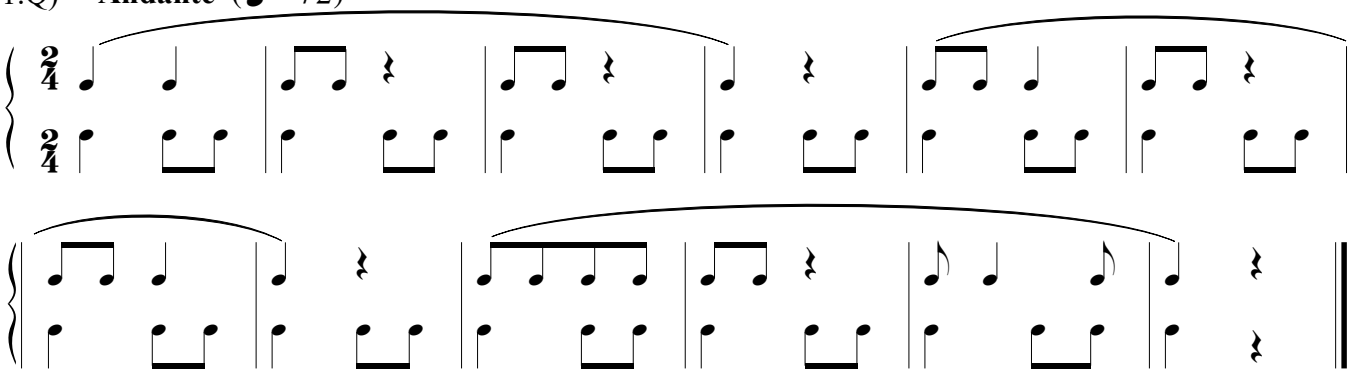
1.M) **Allegro** (♩= 144)

1.N) Daniel Gottlob Türk (1750 - 1813), *120 Handstücke für angehende Klavierspieler,* Part 1, Nr. 22.
[Presto (♩= 152)**]**

Preparatory Exercise 1.4) ♩ = 72-144

1.O) **Moderato** (♩ = 100)



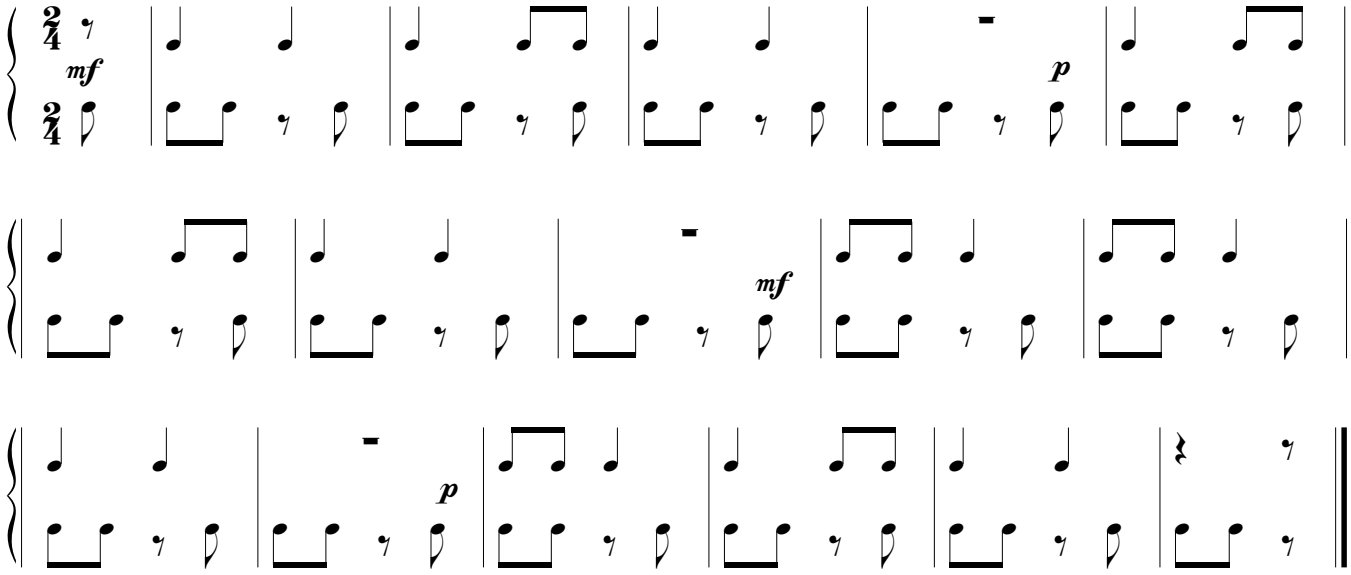
1.P) **Allegro** (♩ = 132)



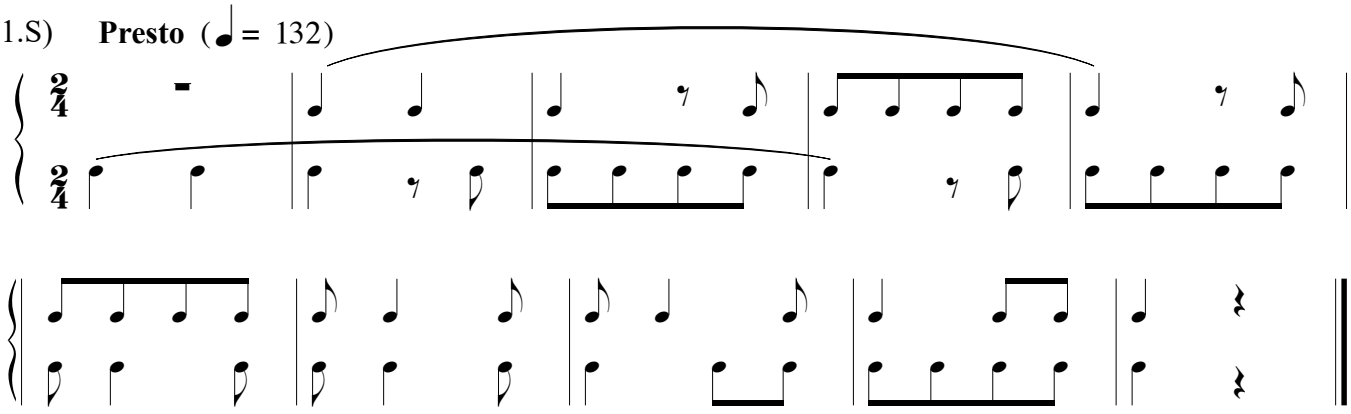
1.Q) **Andante** (♩ = 72)



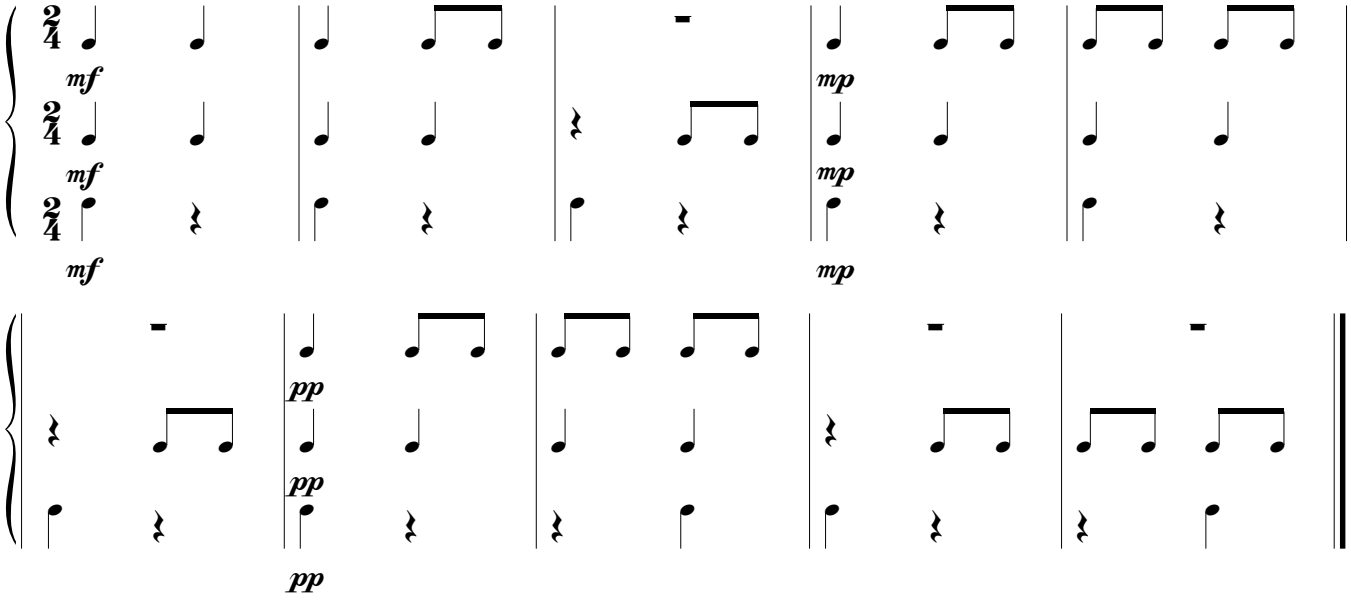
1.R) **Allegro** (♩ = 100)



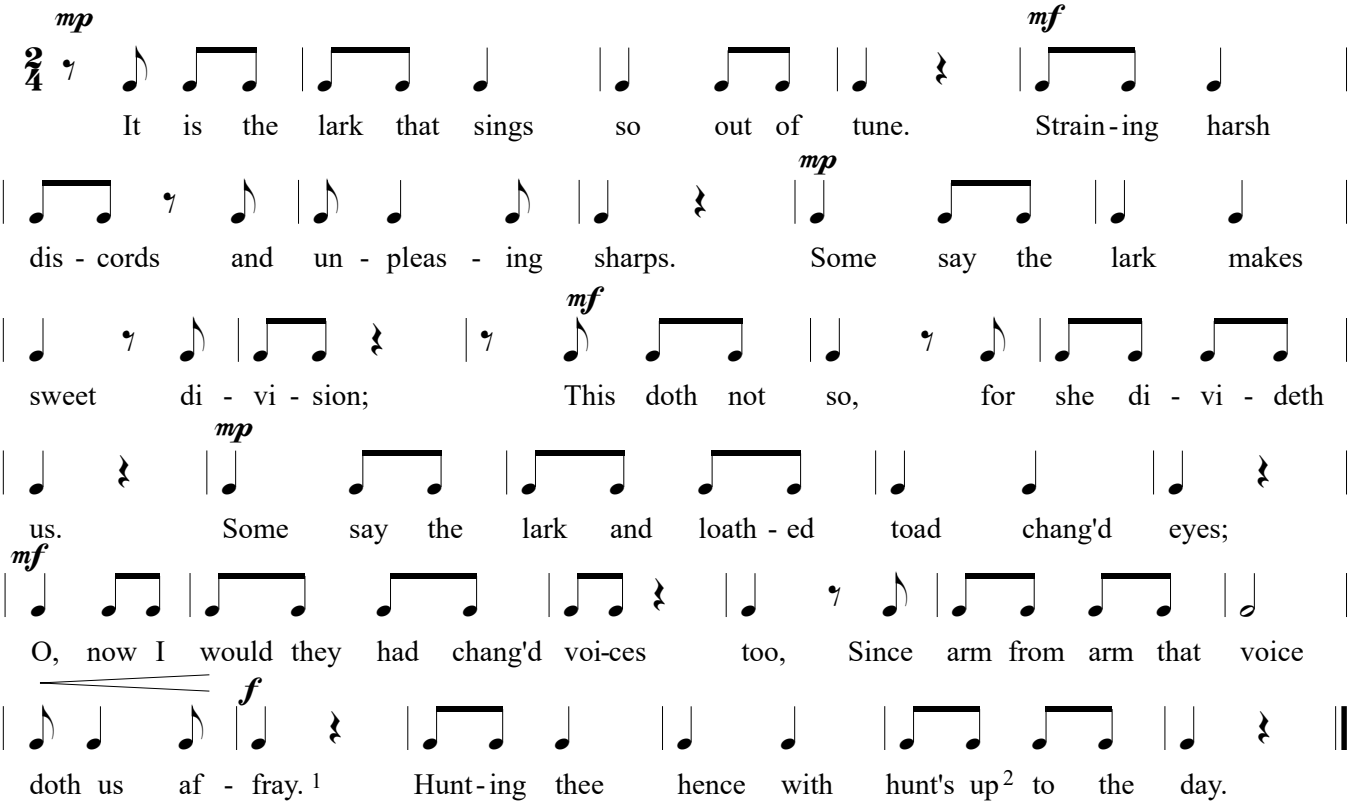
1.S) **Presto** (♩ = 132)



1.T) **Adagio** (♩ = 60)



1.U) William Shakespeare (1564 - 1616), from *Romeo and Juliet*, Act III, Scene 5
Allegretto (♩ = 100)


mp
It is the lark that sings so out of tune. mf Strain - ing harsh
dis - cords and un - pleas - ing sharps. mp Some say the lark makes
sweet di - vi - sion; mf This doth not so, for she di - vi - deth
us. mp Some say the lark and loath - ed toad chang'd eyes;
mf
O, now I would they had chang'd voi-ces too, Since arm from arm that voice
f
doth us af - fray. [1] Hunt - ing thee hence with hunt's up [2] to the day.

Note 1. disturb, frighten; 2. song to wake up hunters

Structured Improvisation

These exercises provide an opportunity to create musical phrases using just rhythm. Consistent use of such exercises can help develop a deeper awareness of the role rhythm places in creating structure and form in music, independent of melody and harmony. Recite (or clap) the notes given and complete the missing portion using the guidelines provided. These exercises may be repeated multiple times as there are many possible solutions.

1. For each of the examples below, create a second half equal in length to the opening provided, using only half-, quarter- and eighth-notes/rests. One possible solution is given.

Example

1 IM.1)

1 IM.2)

1 IM.3)

2. Consider each opening above as the beginning of a musical period. Complete the antecedent phrase and continue by creating a consequent phrase of equal length with a parallel (or contrasting) opening.

Example

1 IM.4)

1 IM.5)

1 IM.6)

3. Consider each opening above as the first 2-measure motive of a musical sentence. Complete the sentence by repeating (or slightly varying) the motive to make a 4-measure phrase, and then create a concluding 4-measure phrase. Try to construct the concluding 4-measure section so that it sounds continuous rather than as two 2-measure phrases.

Example

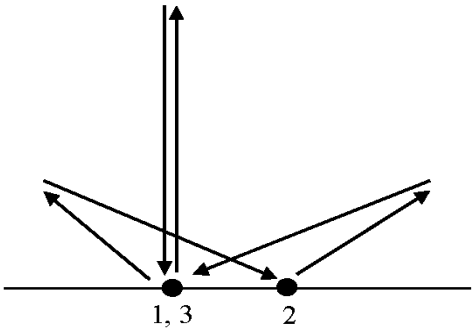
1 IM.7)

1 IM.8)

1 IM.9)

2. 3/4 (SIMPLE TRIPLE METER)

Three-four meter is more complex than two-four not only because it has another beat, but because, although the downbeat remains strongest, the relative strengths of the second and third beats may shift. In conducting, the right hand may hook slightly to the left on the downbeat in order to move out to the right on the second beat and diagonally back up to the starting point on the third beat.

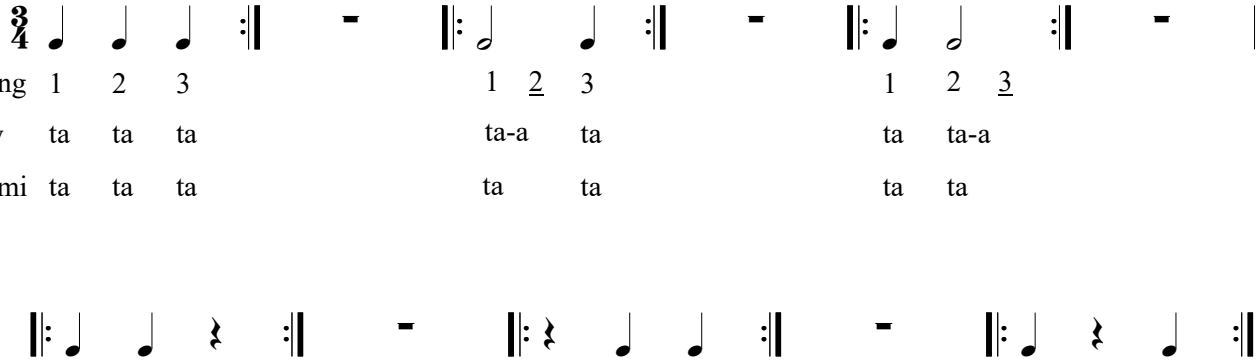


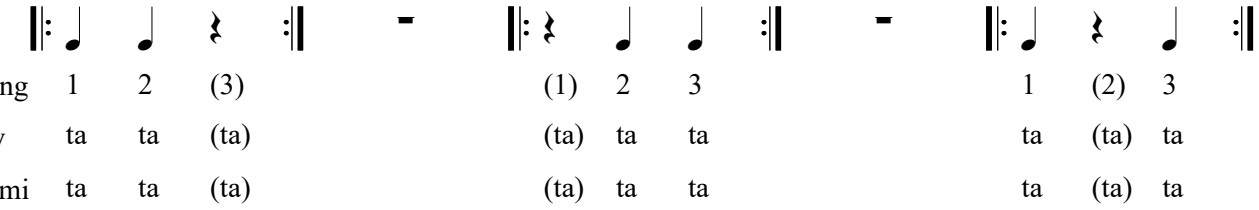
Although half-notes are used for two beats in three-four meter, half-rests are not used in this meter: two beats of silence require two quarter rests. A dot extends a note by half the value of the note, so here a dotted half-note is 2 + 1 = 3 beats, constituting a whole measure.

Study 2.O) is a well-known minuet formerly attributed to J.S. Bach. Although the music for minuets was typically written in three-four time, the actual dance steps were counted in six, thus, when performing minuets, it is often appropriate to phrase in two-measure units.

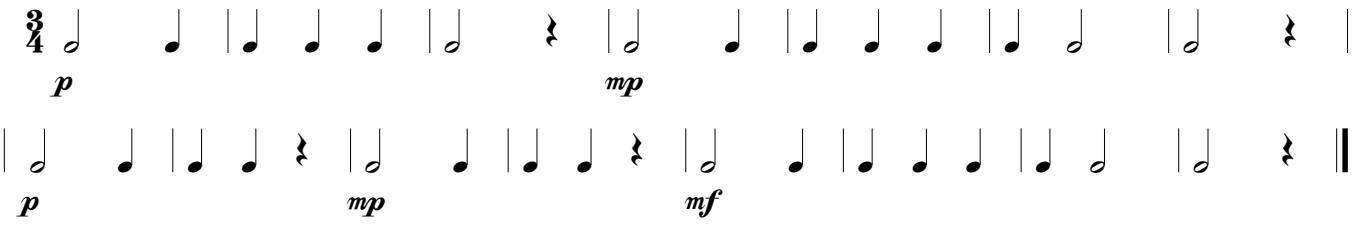
In three-four meter, it is possible to have four eighth-notes beamed together, either as the first two beats of the measure or as the last two beats of the measure. If eighth-notes make up the entire measure, all six may be beamed together.

Preparatory Exercise 2.1) ♩ = 84-184

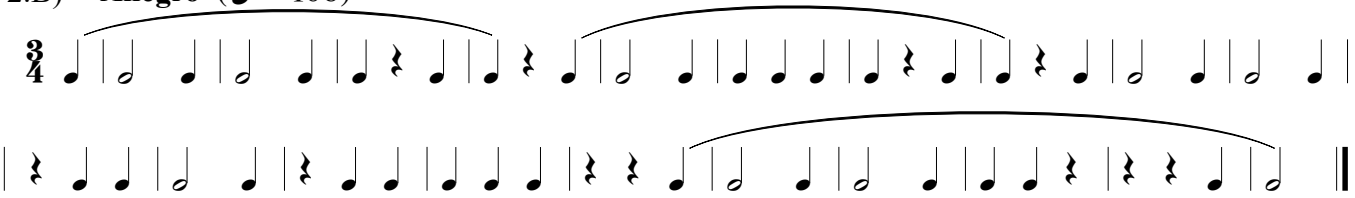




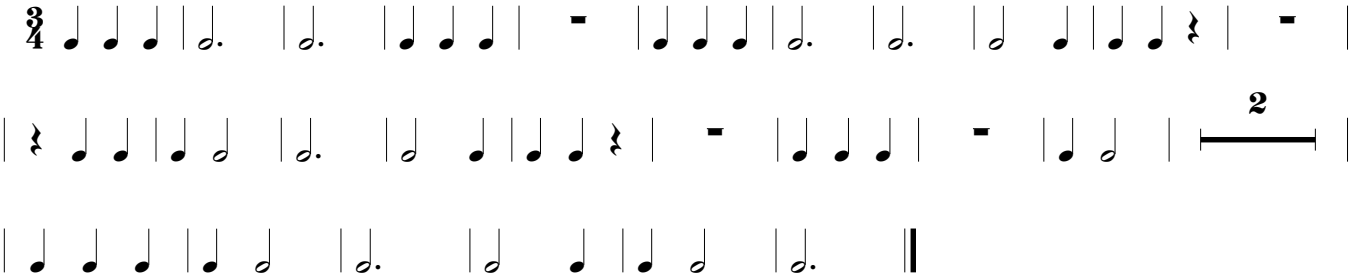
2.A) **Allegretto** (♩= 112)



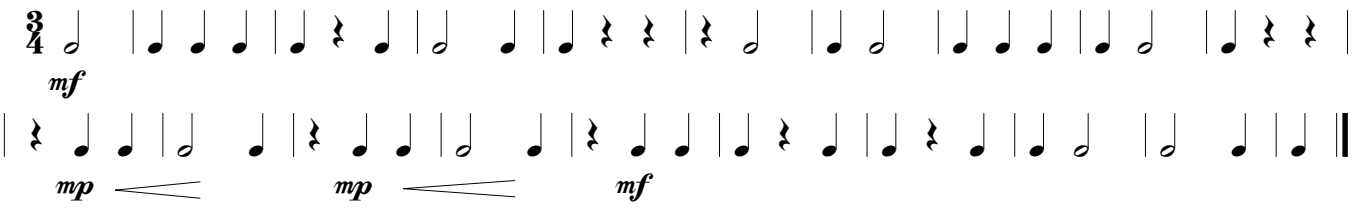
2.B) **Allegro** (♩= 168)



2.C) **Vivace** (♩= 192)

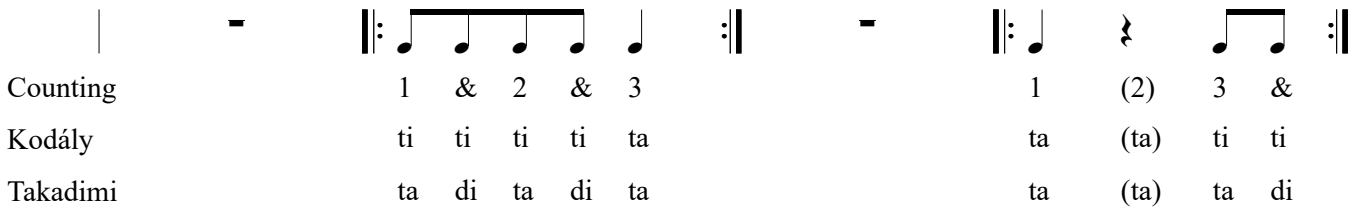


2.D) **Allegretto** (♩= 112)



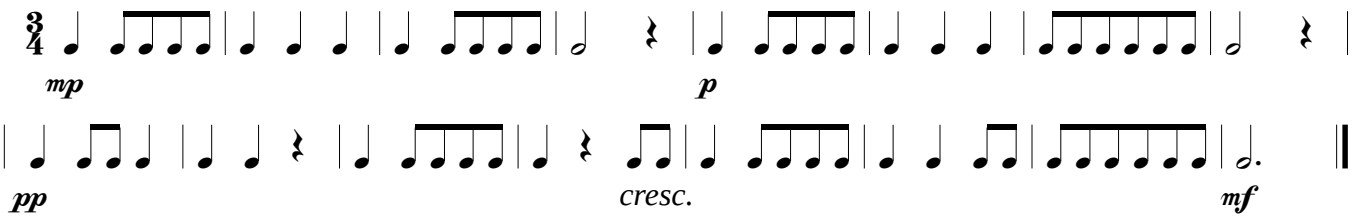
Preparatory Exercise 2.2) ♩= 60-160

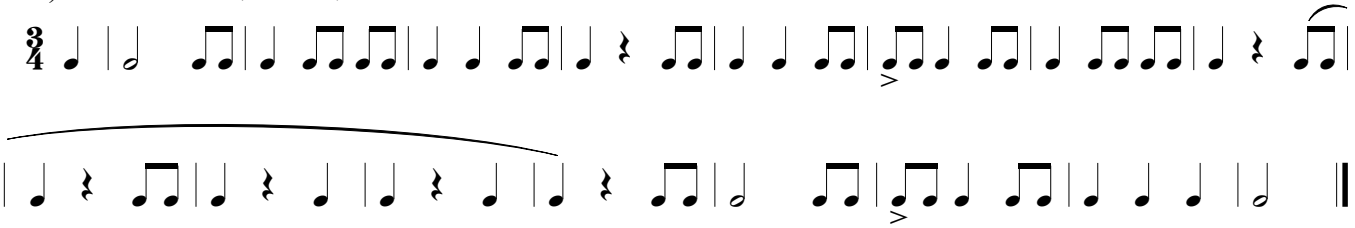
Counting	1	2	&	3	&			1	2	&	3			1	&	2	3	&	
Kodály	ta	ti	ti	ti	ti			ta	ti	ti	ta			ti	ti	ta	ti	ti	
Takadimi	ta	ta	di	ta	di			ta	ta	di	ta			ta	di	ta	ta	di	



Counting			1	&	2	&	3			1	(2)	3	&	
Kodály			ti	ti	ti	ti	ta			ta	(ta)	ti	ti	
Takadimi			ta	di	ta	di	ta			ta	(ta)	ta	di	

2.E) **Allegro** (♩= 152)

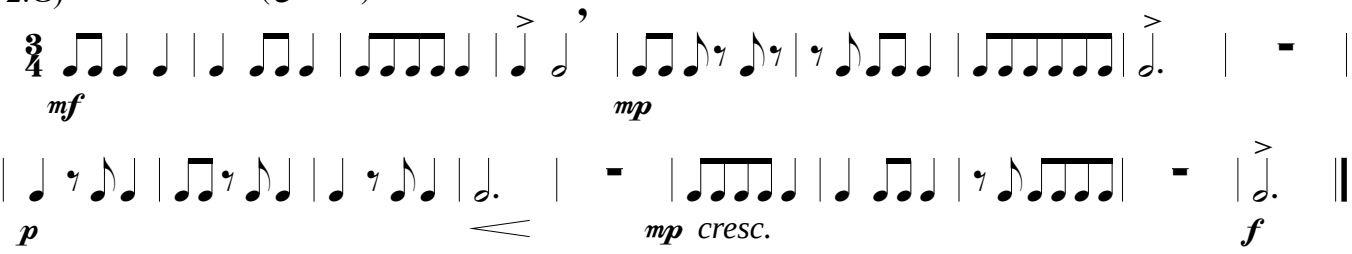


2.F) **Andante** (♩= 96)

Preparatory Exercise 2.3) ♩= 60-100

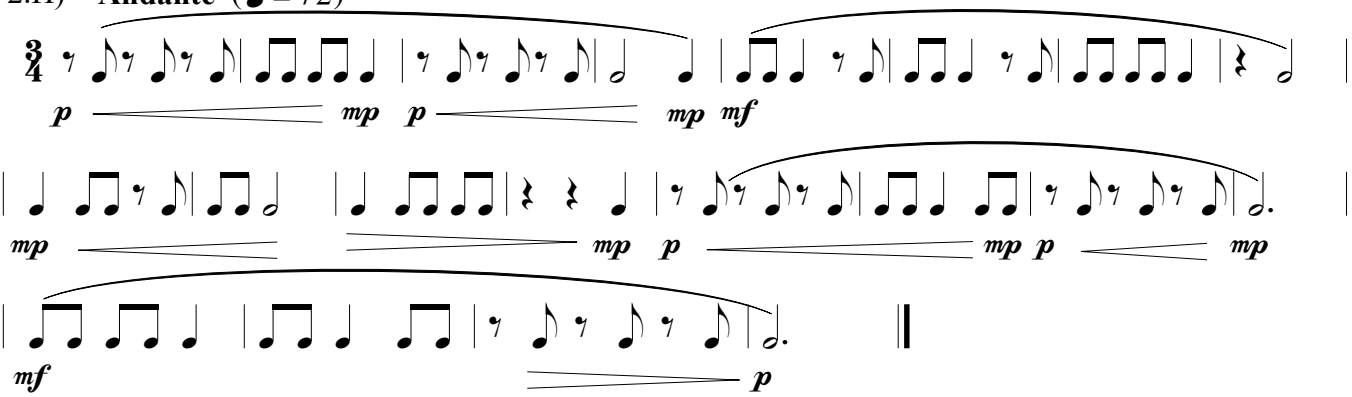
Counting	1	&	2	(&)	(3)	&			1	&	(2)	&	(3)	&
Kodály	ti	ti	ti	(ti)	(ti)	ti			ti	ti	(ti)	ti	(ti)	ti
Takadimi	ta	di	ta	(di)	(ta)	di			ta	di	(ta)	di	(ta)	di

Counting	1	(&)	(2)	&	3	&			(1)	&	(2)	&	(3)	&
Kodály	ti	(ti)	(ti)	ti	ti	ti			(ti)	ti	(ti)	ti	(ti)	ti
Takadimi	ta	(di)	(ta)	di	ta	di			(ta)	di	(ta)	di	(ta)	di

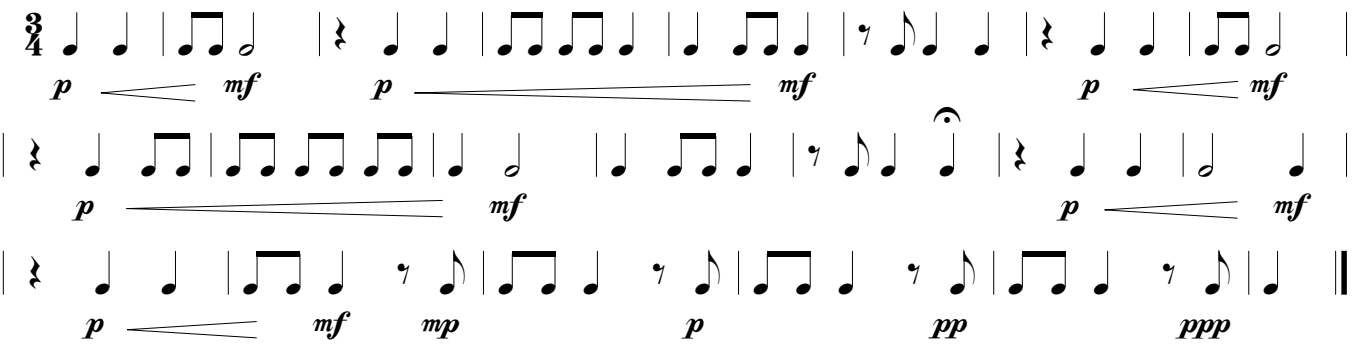
2.G) **Andantino** (♩ = 94)



2.H) **Andante** (♩ = 72)



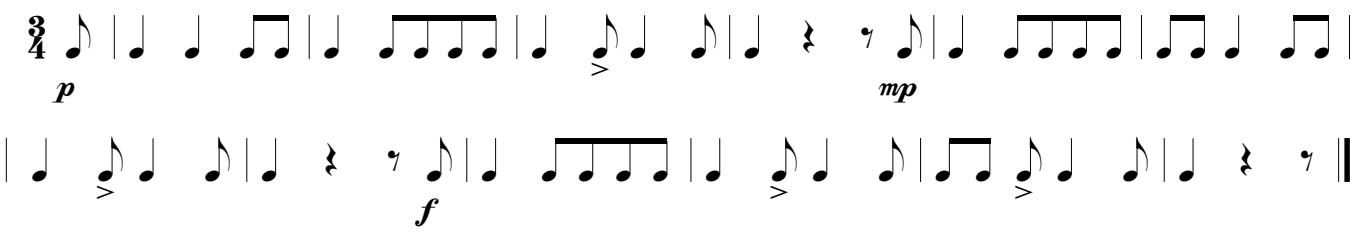
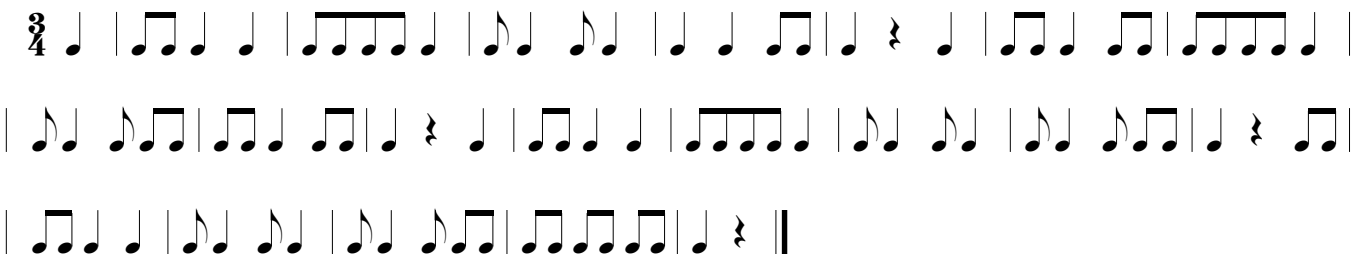
2.I) **Allegretto** (♩ = 100)

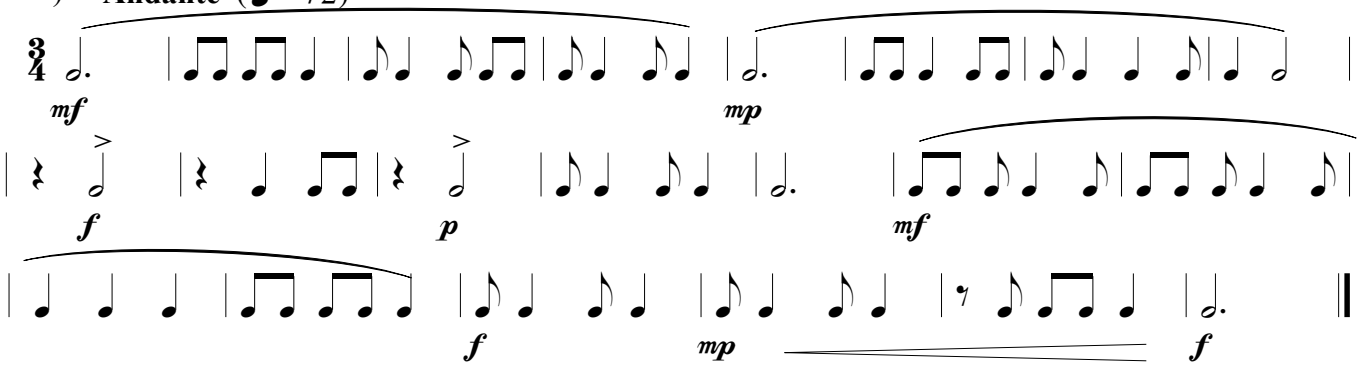


Preparatory Exercise 2.4) ♩ = 60-160

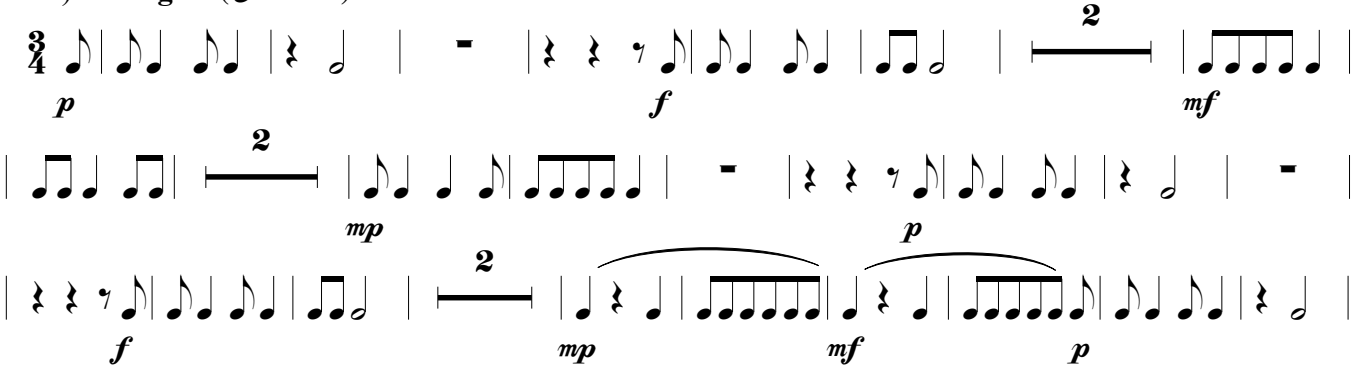
Counting	1		2	&	3	&			1	&	2	&	3			1	&	2	&	3	&		
Kodály	ta		syn-co	-	pa	[1]			syn-co	-	pa	ta				ti	ti	syn-co	-	pa			
Takadimi	ta		ta	di		di			ta	di		di	ta			ta	di	ta	di		di		

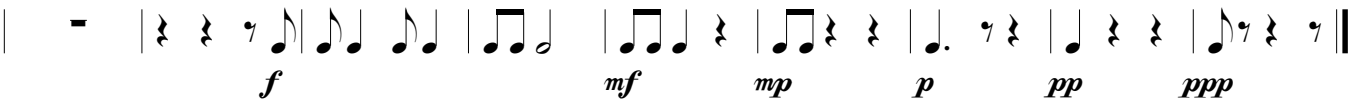
[1] There are two commonly encountered alternative sets of syllables for this rhythm: ti - ta - ti and ti - ti-i - ti. The second works particularly well if this rhythm is first presented as four eighth-notes with the middle two eighths tied. It is important to note that "ti-i" represents a single note and the second "i" should not be pulsed. In subsequent chapters, "ti-i" will be represented by "ti-" to emphasize that it is a single note.

2.J) **Allegretto** (♩= 112)

2.K) **Allegro** (♩= 138)

2.L) **Andante** (♩= 72)

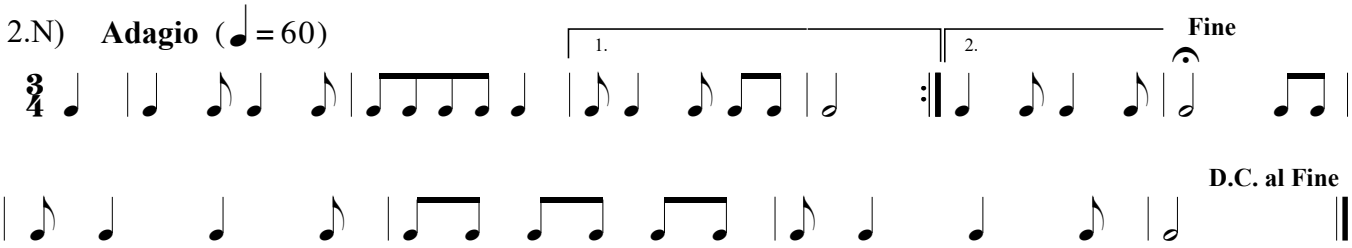


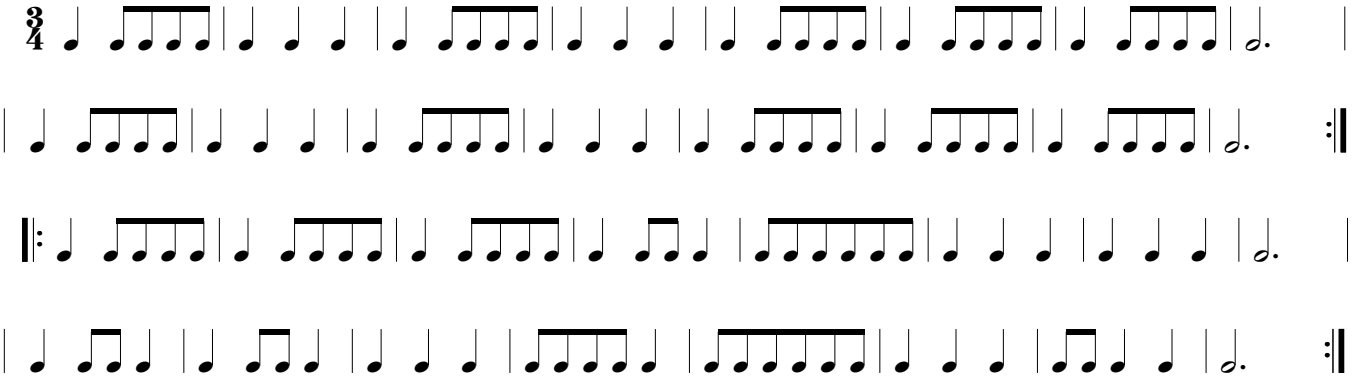
2.M) **Allegro** (♩= 138)

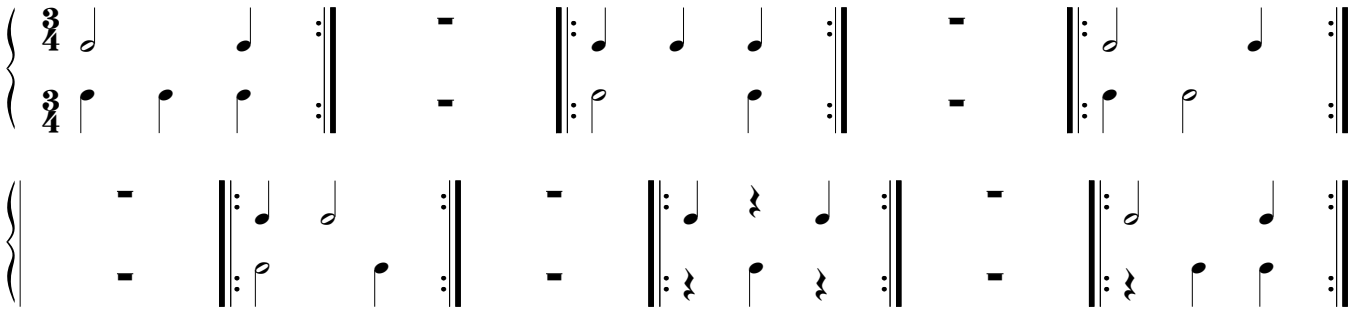




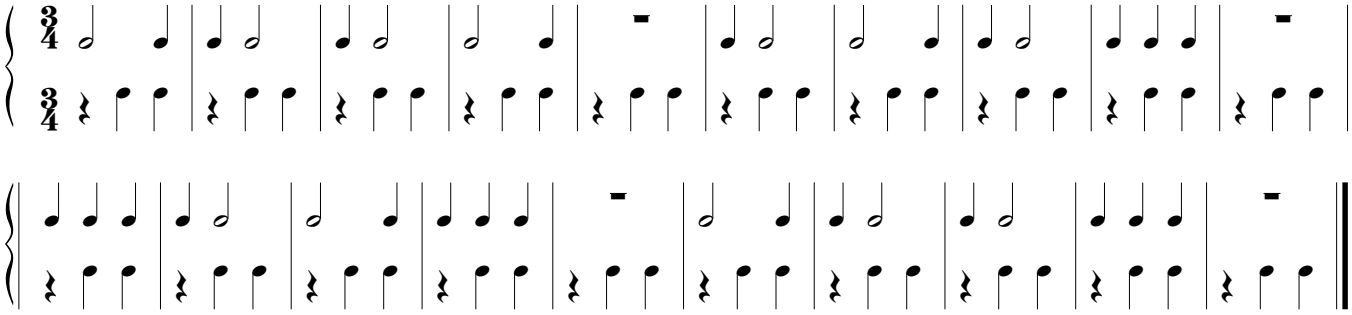
2.N) **Adagio** (♩ = 60)



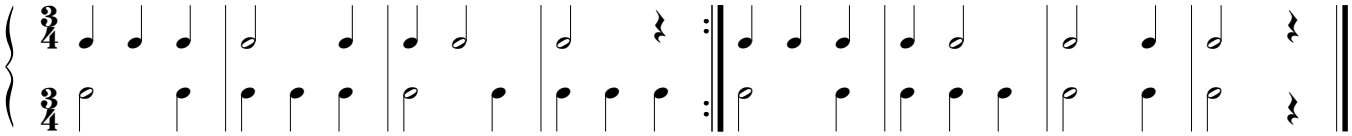
2.O) Attr. Christian Petzold (1677-1733), *Minuet* from the Notebook of Anna Magdalena Bach
[Moderato (♩ = 60)**]**

Preparatory Exercise 2.5) ♩ = 60-160



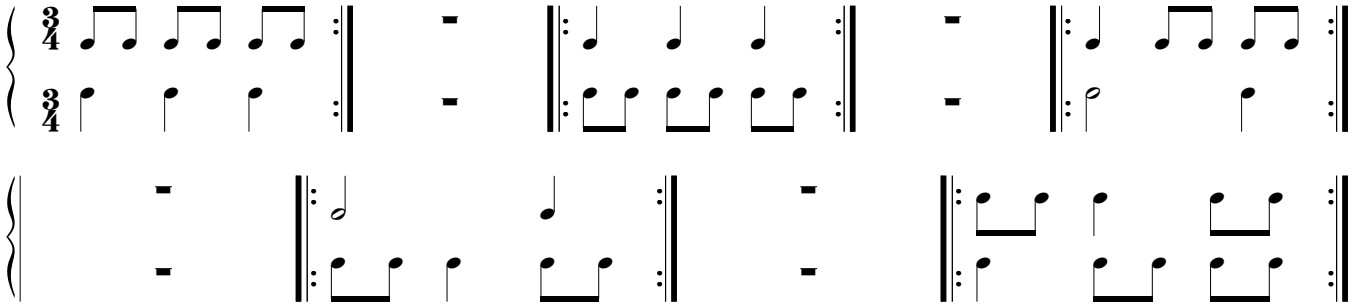
2.P) **Allegro** (♩= 168)



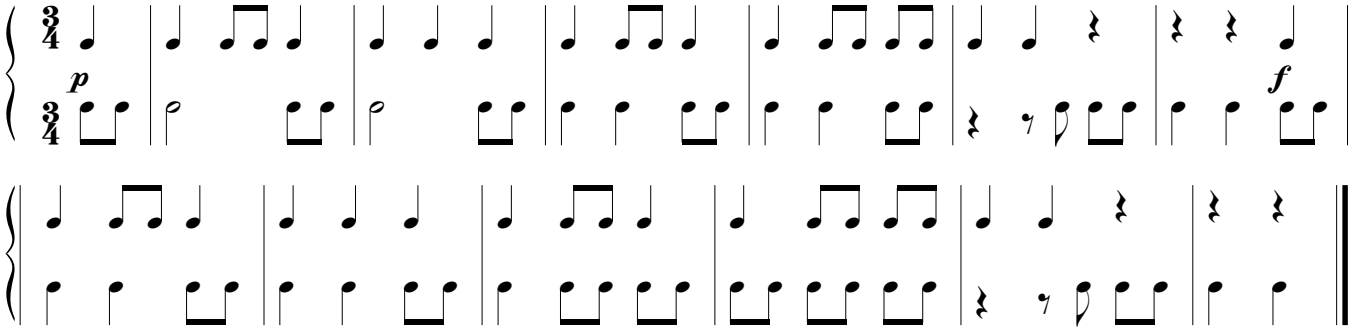
2.Q) **Allegro** (♩= 160)

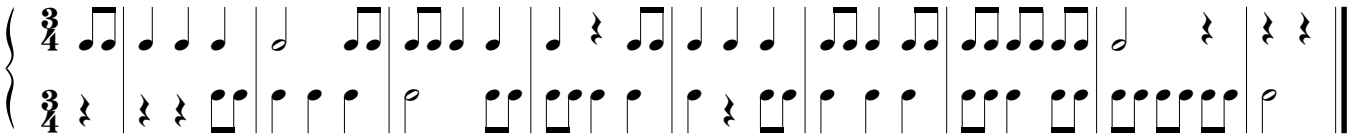


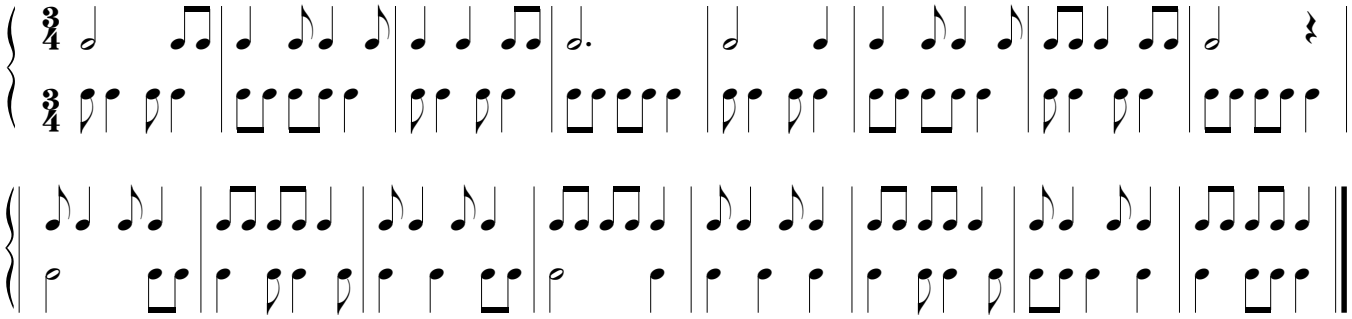
Preparatory Exercise 2.6) ♩= 60 - 126



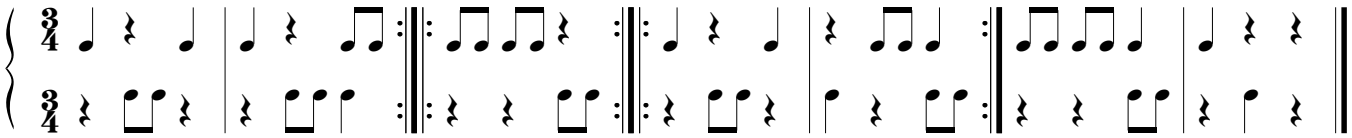
2.R) **Allegretto** (♩= 100)

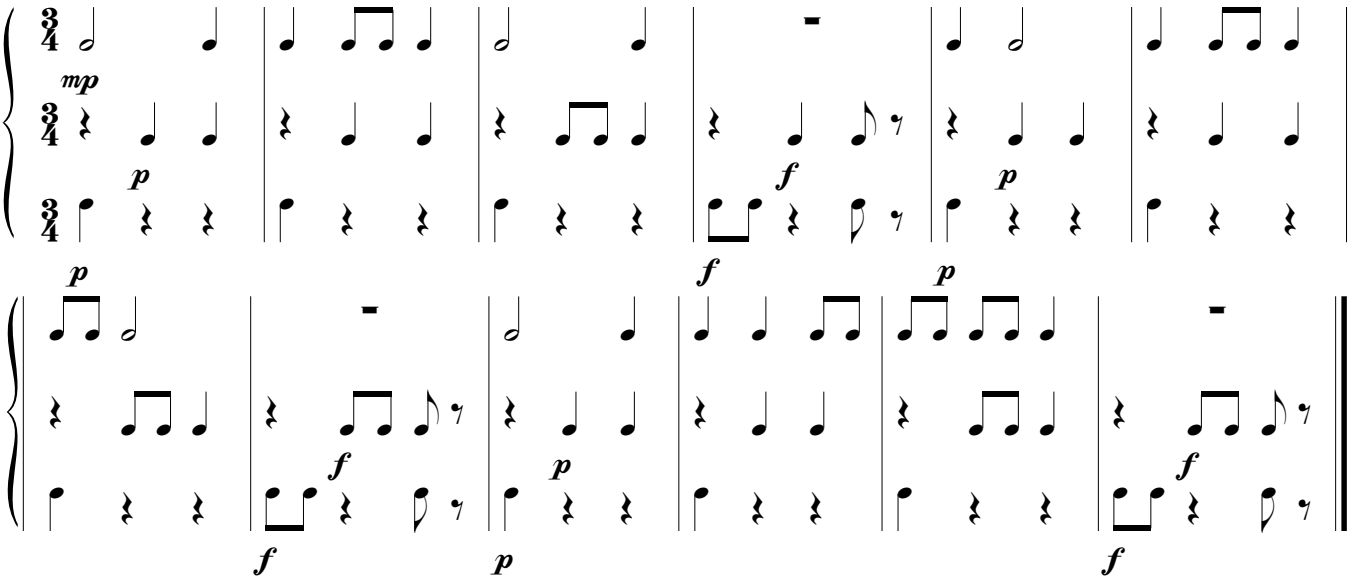


2.S) **Allegro** (♩= 120)

2.T) **Allegretto** (♩= 112)

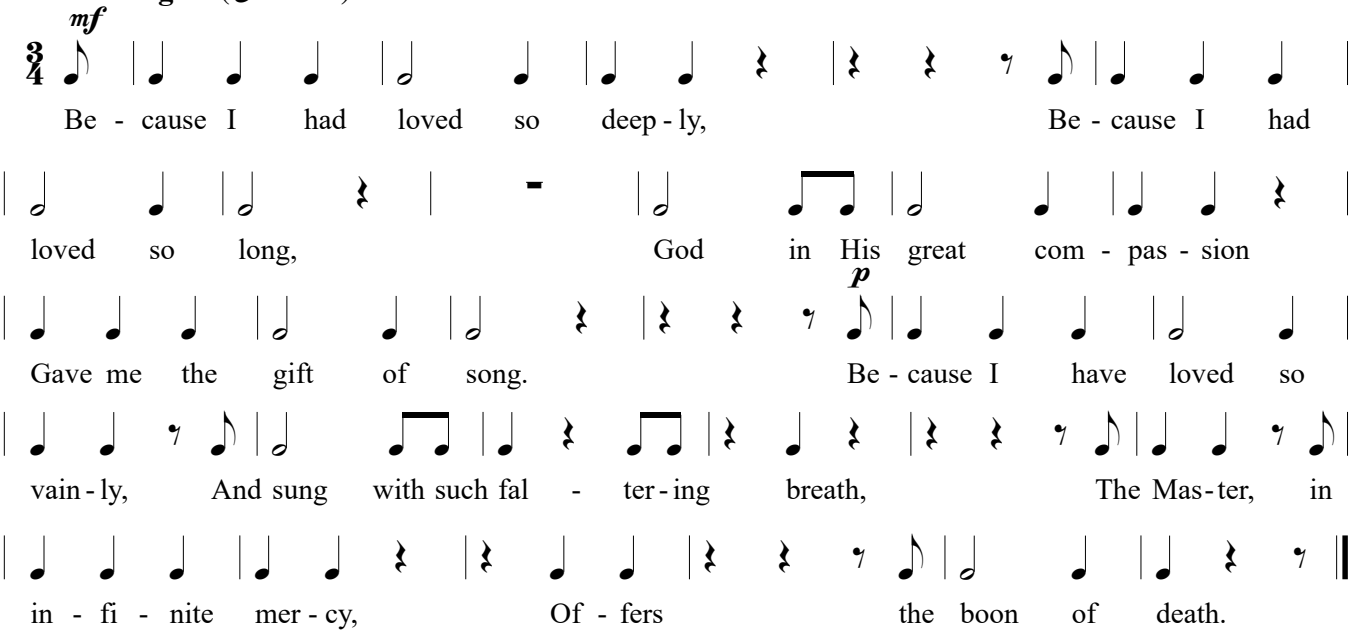


2.U) **Vivace** (♩= 138)



2.V) **Allegro moderato** (♩= 120)

2.W) Paul Dunbar (1872 - 1906), "Compensation"

Allegro (♩ = 144)


mf
Be - cause I had loved so deep - ly, Be - cause I had
loved so long, God in His great com - pas - sion
p
Gave me the gift of song. Be - cause I have loved so
vain - ly, And sung with such fal - ter - ing breath, The Mas - ter, in
in - fi - nite mer - cy, Of - fers the boon of death.

Structured Improvisation

Recite (or clap) the rhythms given and complete the missing portion using the guidelines provided. These exercises may be repeated multiple times as there are many possible solutions.

1. For each of the examples given below, create a second half equal in length. Use only half-, quarter- and eighth-notes and rests. One possible solution is shown.

2 IM.1)

2 IM.2)

2 IM.3)

2 IM.4)

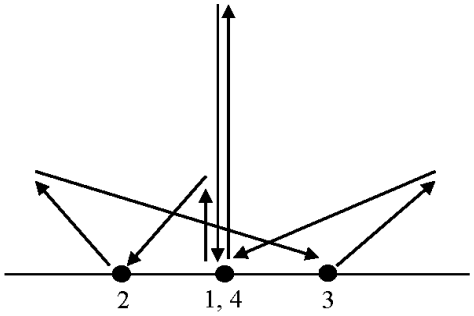
2. Consider each opening above as the beginning of a musical period. Complete the antecedent phrase and continue by creating a consequent phrase of equal length with a parallel (or contrasting) opening.

3. 4/4 (SIMPLE QUADRUPLE METER)

The signature for four-four meter may be either two fours or C. The latter is commonly said to stand for "common time," but this symbol, an incomplete circle, was used in Renaissance notation to designate simple-duple meter.

In some compositions in four-four meter, the first and third quarters are clearly the main strong and weak beats, like the two quarters in two-four. Other times, the four-four measure is more like two two-four measures, and the first and third beats are about equally strong.

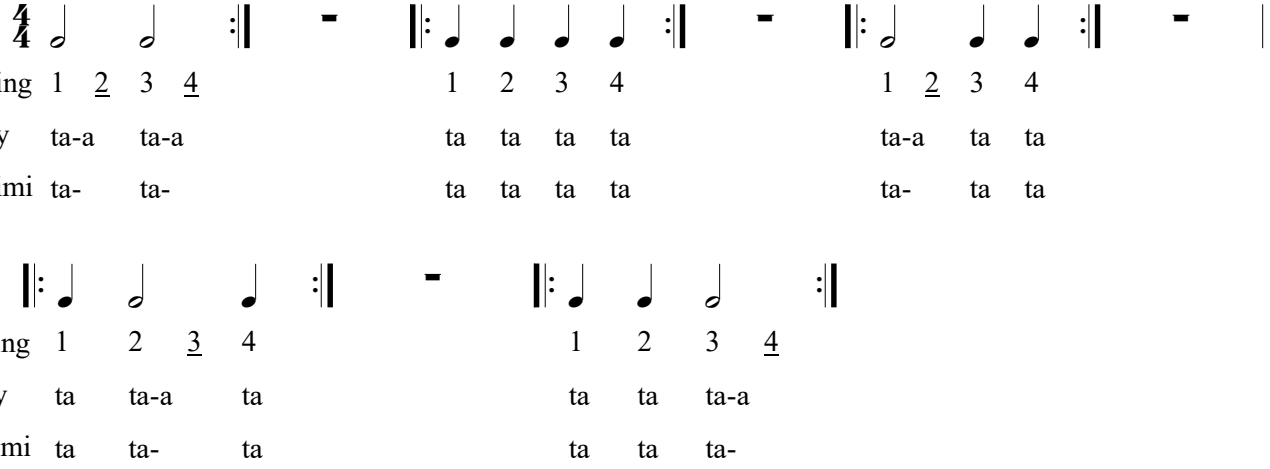
In conducting four-four, the right hand bounces straight up on the downbeat and moves to the left on the second beat. On the third beat, which is the second strong beat, the hand moves out to the right, and on the last beat, as always, it returns up to the starting point.



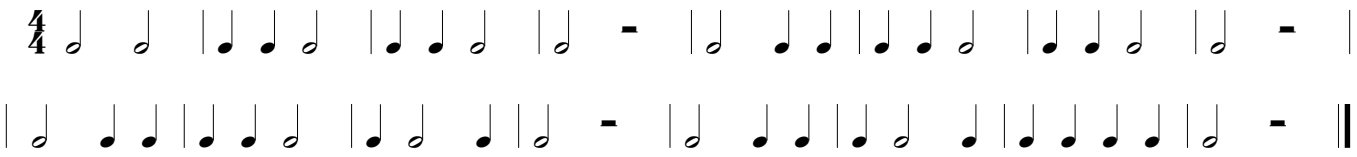
In study 3.G, and in comparable situations, the accent marks indicate just enough impulse to make the downbeat clear when the second beat is accented by a longer note. Study 3.L is the melody line of a simple keyboard dance by J.S. Bach. Bach did not indicate any phrase marks or dynamics, yet he certainly intended this to be performed musically. Experiment with different phrasing and dynamics to create a musical performance.

It should be noted that beams in four-four meter never extend between the second and third beats. While four eighth-notes occupying beats one and two or three and four may be beamed together, eighth-notes on beats two and three are never beamed together.

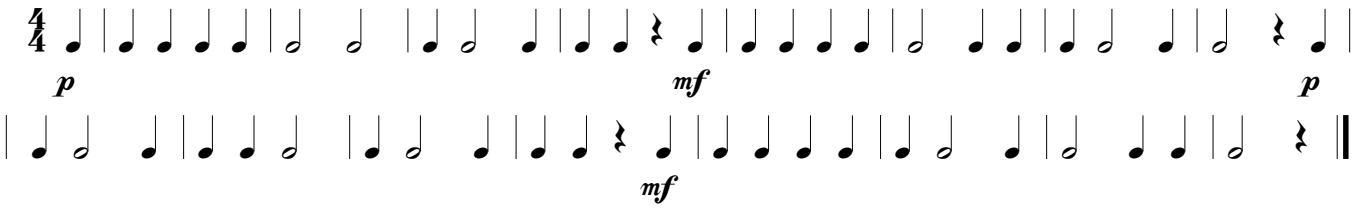
Preparatory Exercise 3.1) ♩ = 76 - 176


Counting 1 2 3 4 1 2 3 4 1 2 3 4
Kodály ta-a ta-a ta ta ta ta ta-a ta ta
Takadimi ta- ta- ta ta ta ta ta- ta ta
Counting 1 2 3 4 1 2 3 4
Kodály ta ta-a ta ta ta ta-a
Takadimi ta ta- ta ta ta ta-

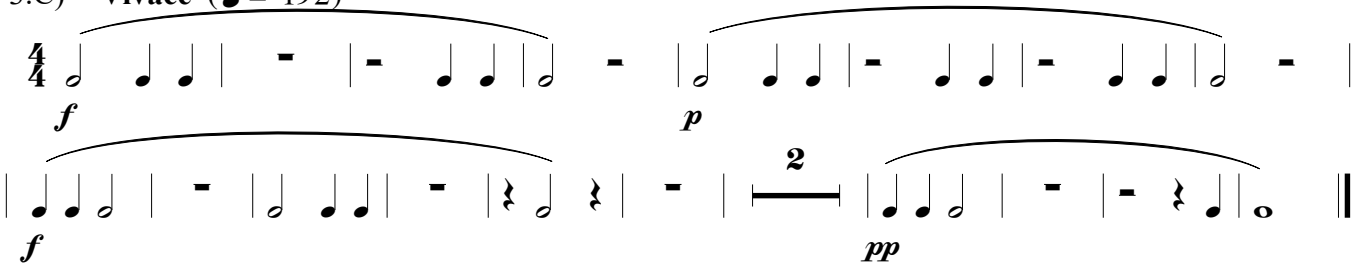
3.A) **Allegretto** (♩= 108)



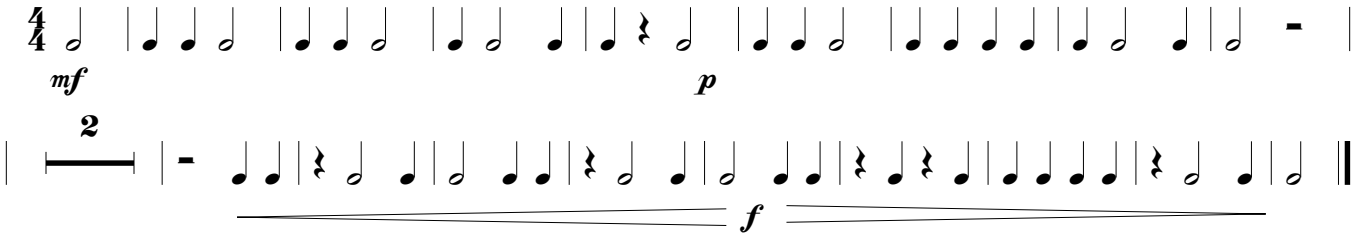
3.B) **Allegro** (♩= 120)



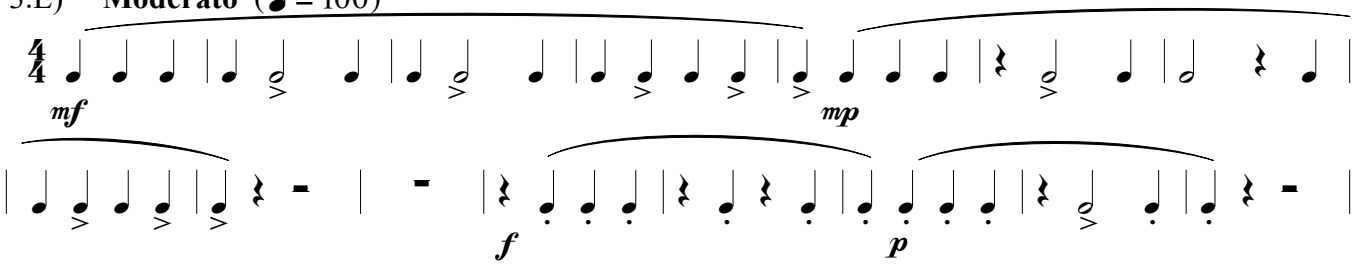
3.C) **Vivace** (♩= 192)

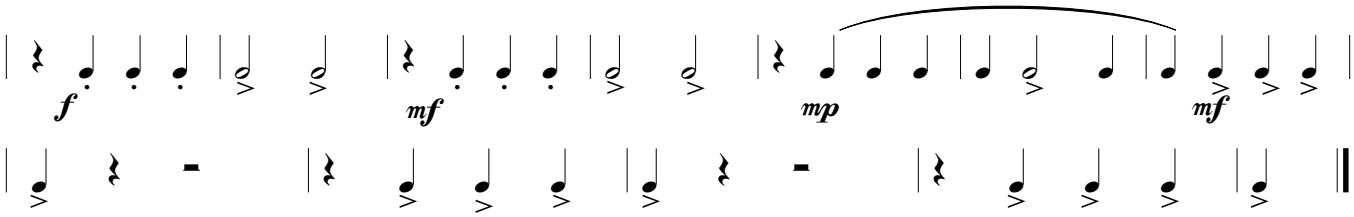


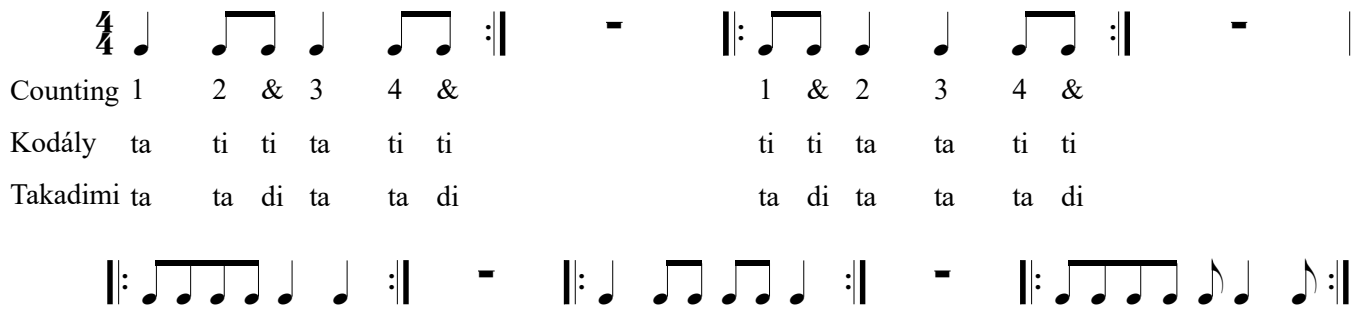
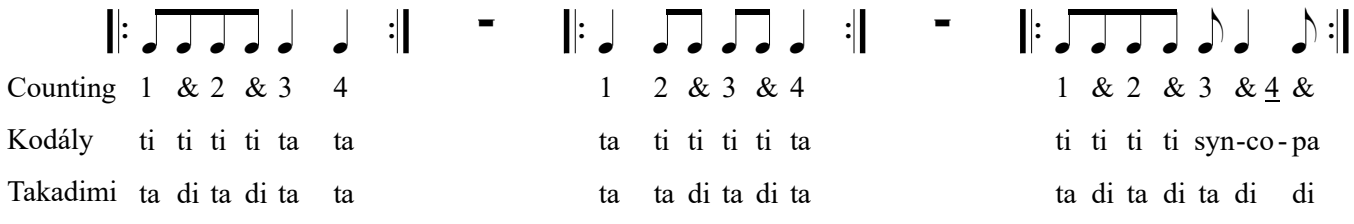
3.D) **Allegro** (♩= 132)



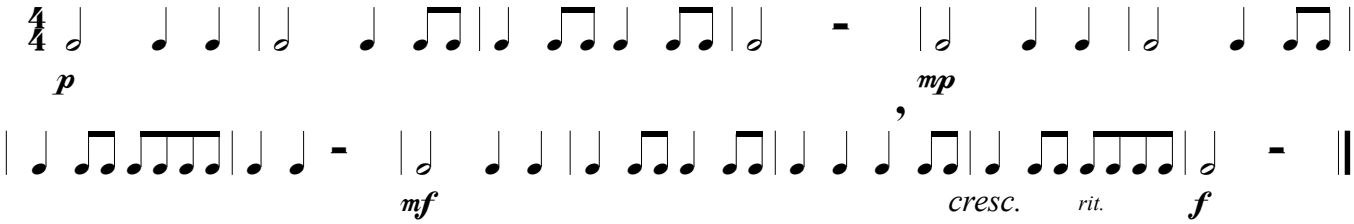
3.E) **Moderato** (♩= 100)



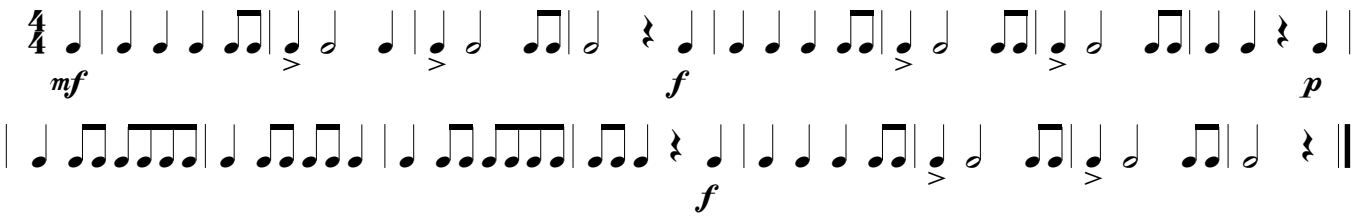


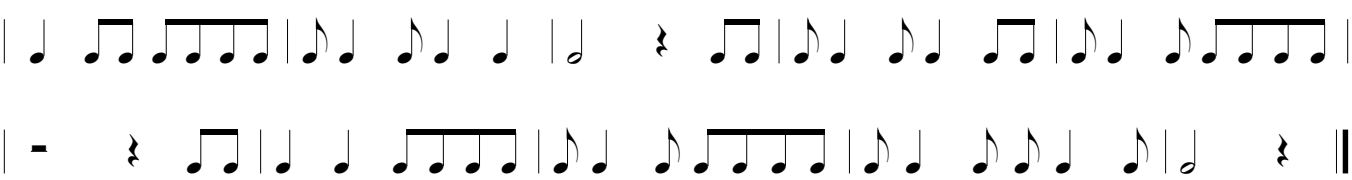
Preparatory Exercise 3.2) ♩ = 60 - 160


Counting 1 & 2 & 3 4 1 2 & 3 & 4 1 & 2 & 3 & 4 &
Kodály ti ti ti ti ta ta ta ti ti ti ti ta ti ti ti ti syn-co-pa
Takadimi ta di ta di ta ta ta ta di ta di ta ta di ta di ta di di

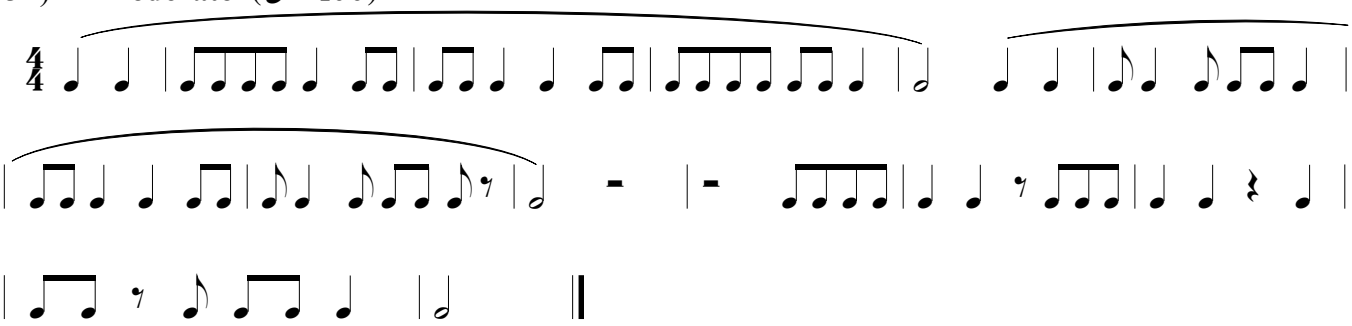
3.F) **Andante** (♩ = 80)



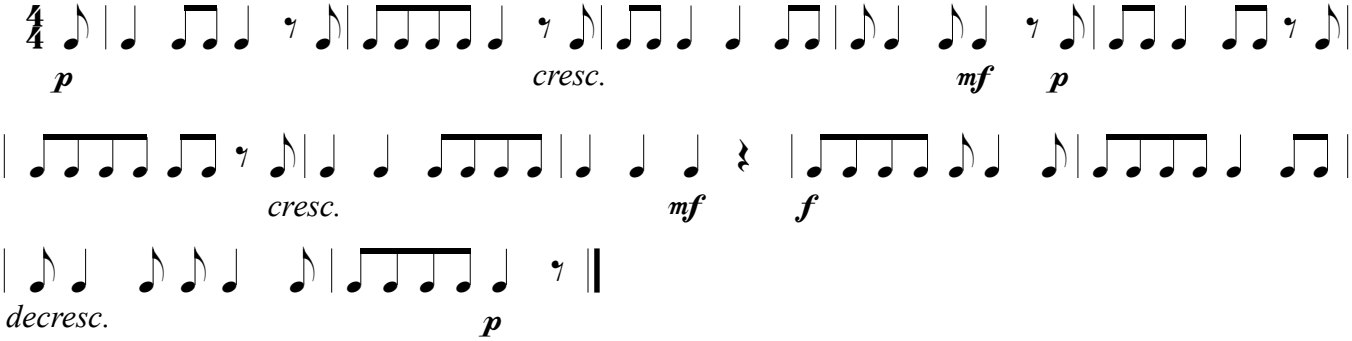
3.G) **Presto** (♩ = 160)



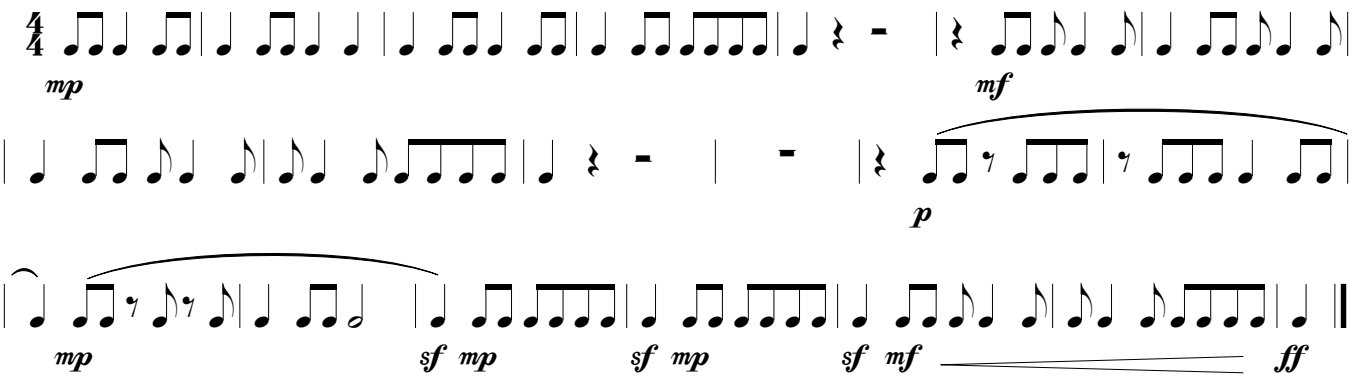
3.H) **Allegro moderato** (♩ = 120)

3.I) **Moderato** (♩ = 100)



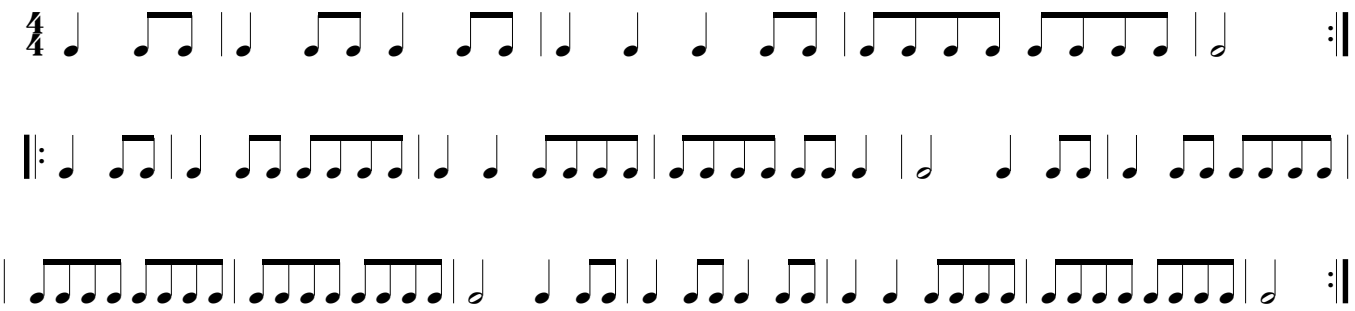
3.J) **Vivace** (♩ = 192)

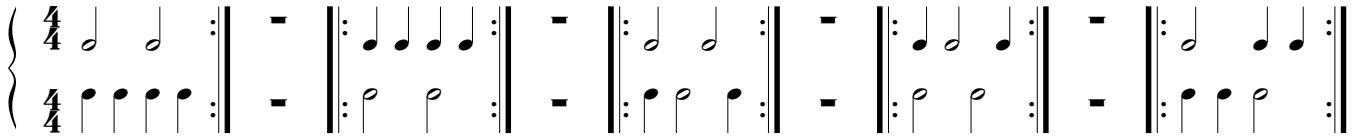


3.K) **Andantino** (♩ = 88)

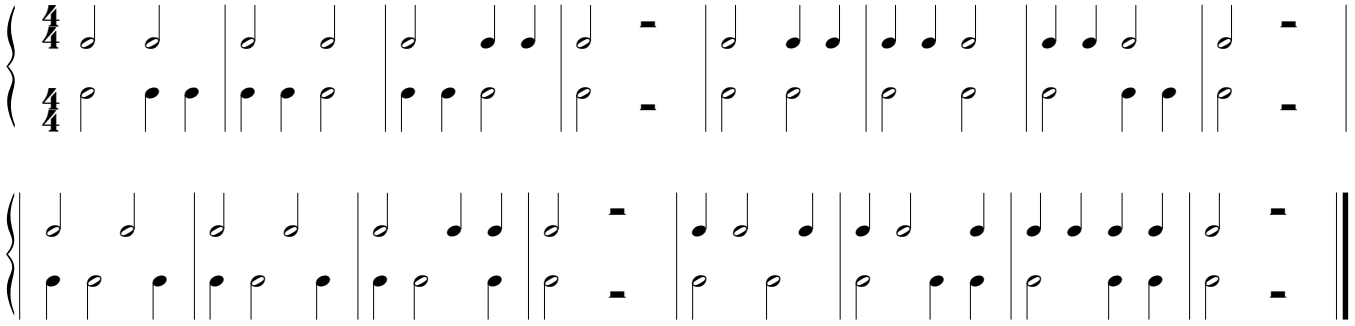


3.L) J.S. Bach (1685-1750), Musette

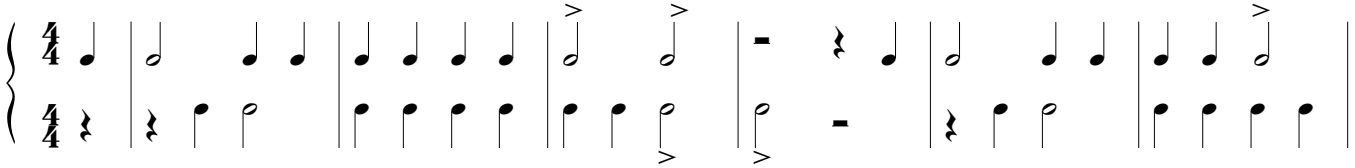
Adagio (♩ = 62)

Preparatory Exercises 3.3) ♩ = 66 - 168

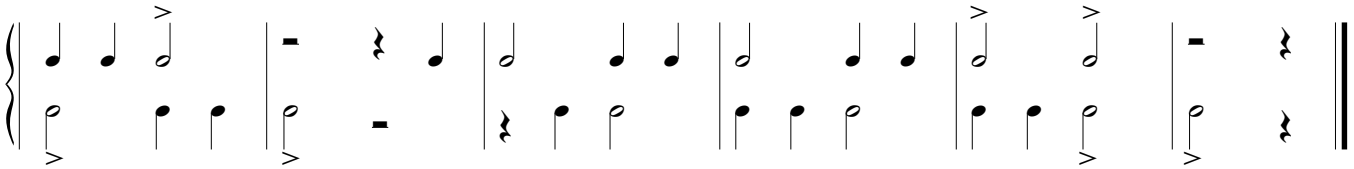


3.M) **Allegretto** (♩ = 100)

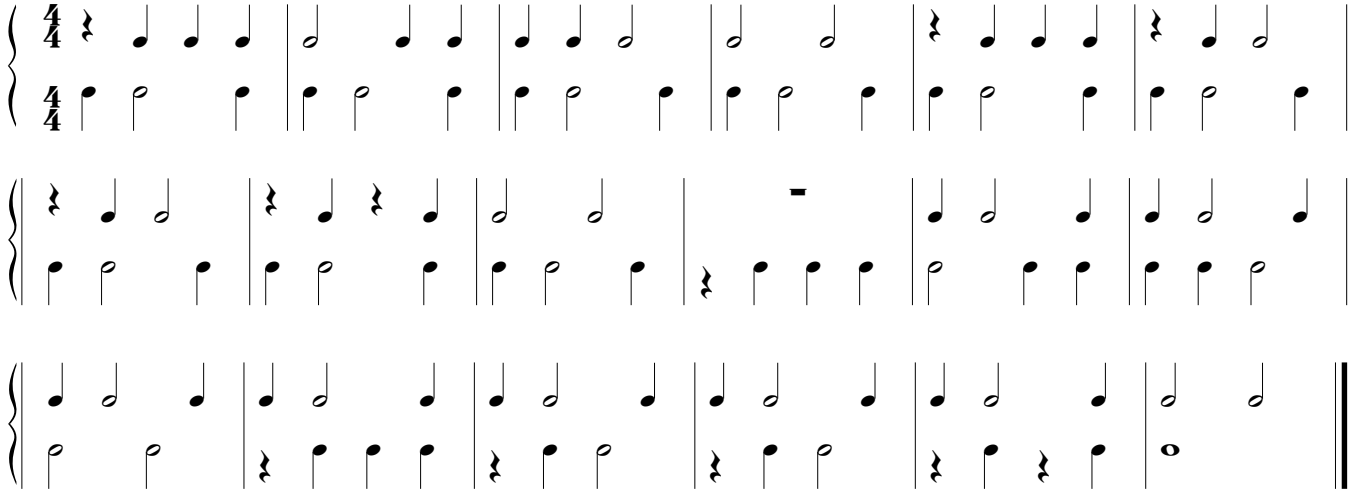


3.N) **Vivace** (♩ = 160)

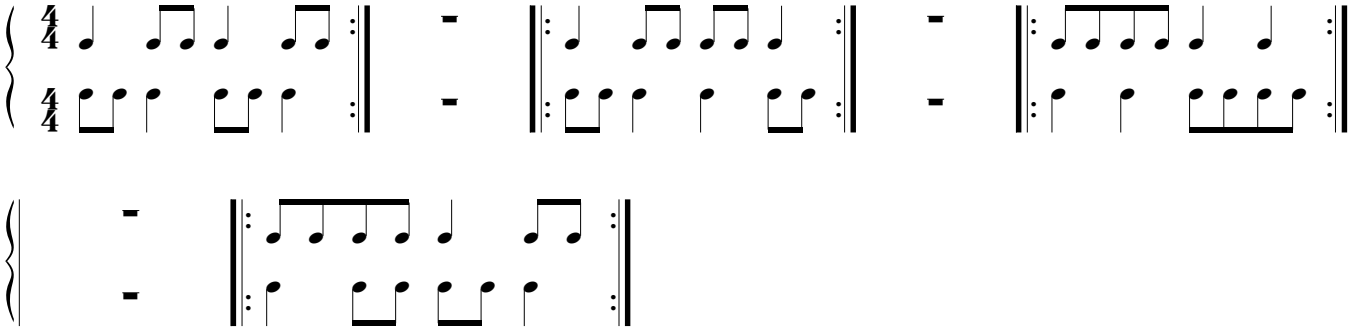




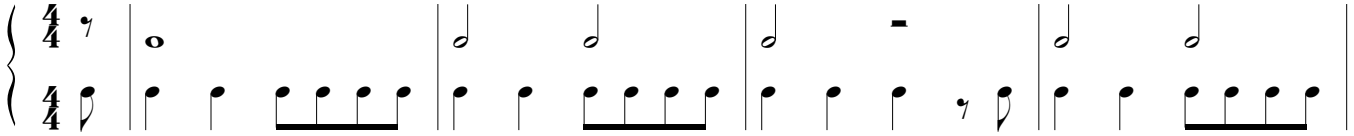
3.O) **Andante** (♩ = 72)

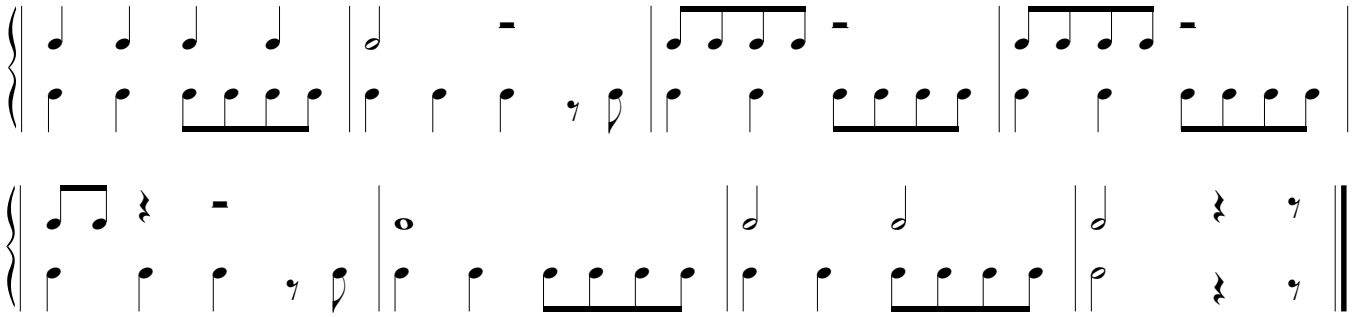


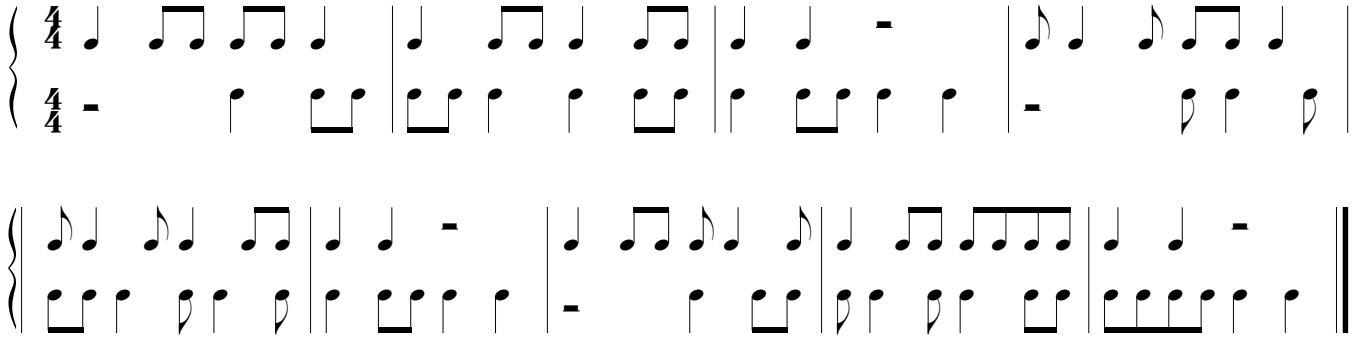
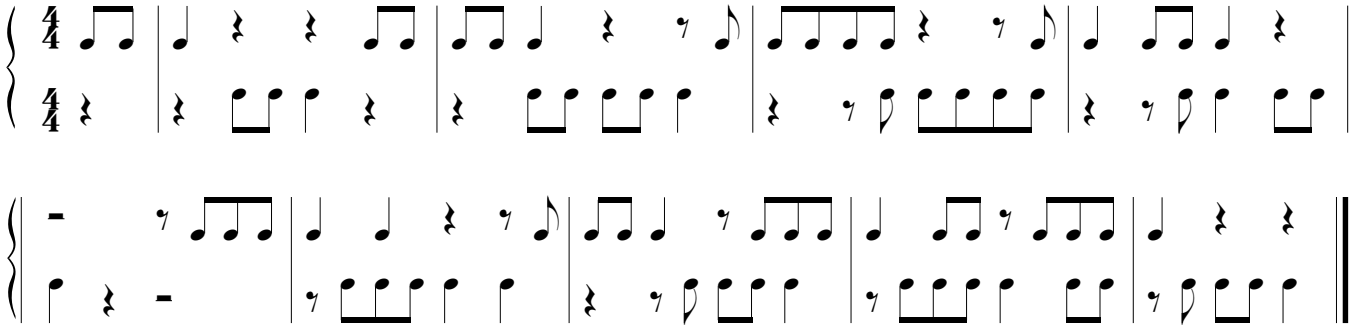
Preparatory Exercise 3.4) ♩ = 60 - 120

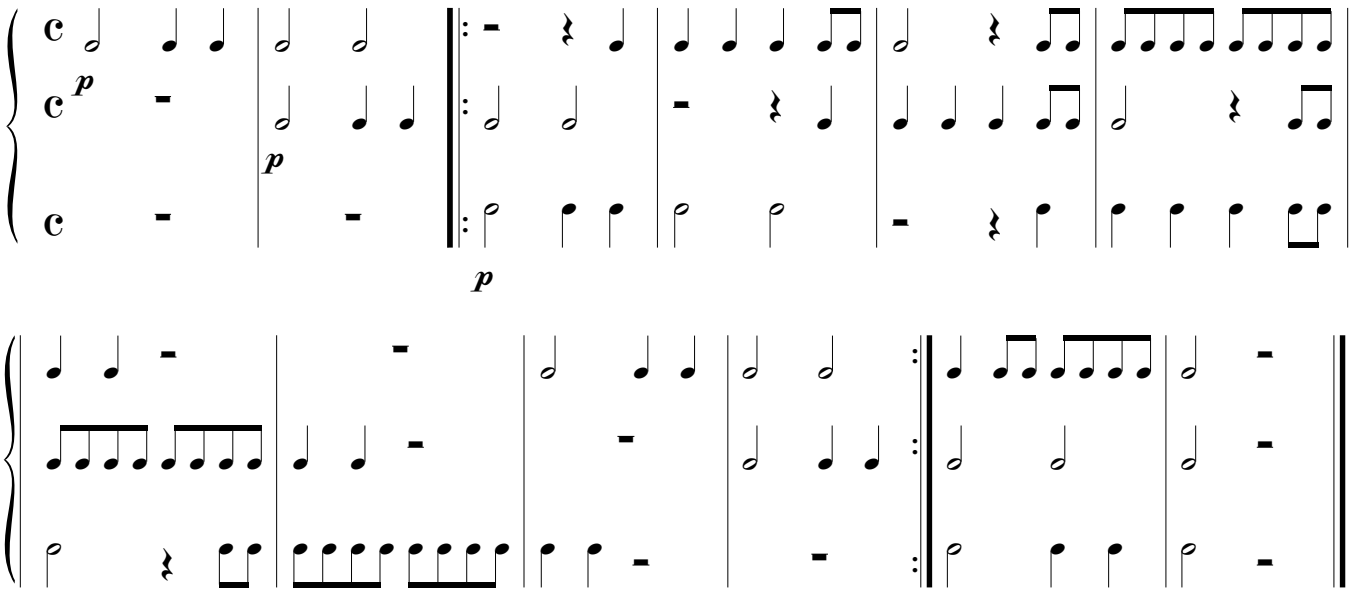


3.P) **Vivo** (♩ = 144)



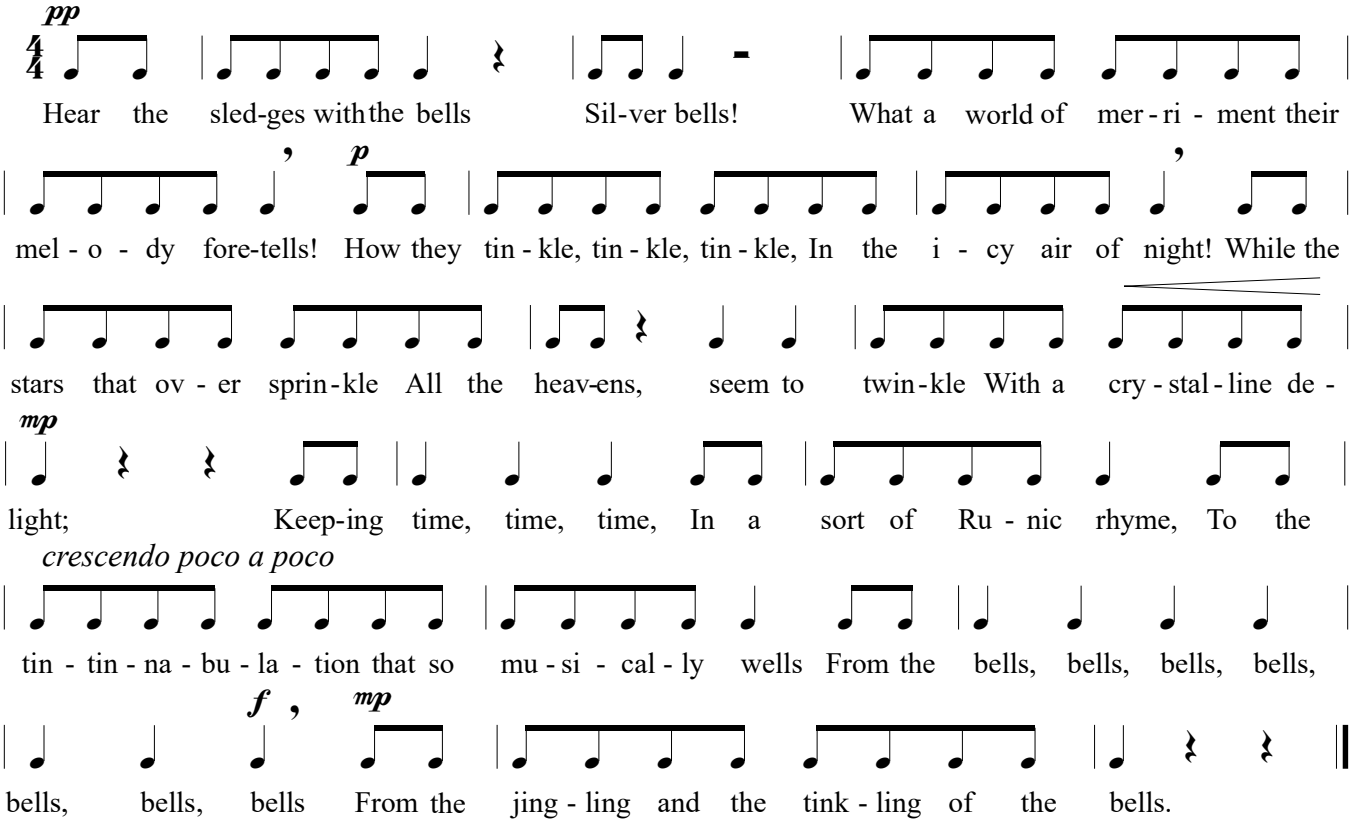


3.Q) **Allegretto** (♩= 88)

3.R) **Allegro** (♩= 108)

3.S) **Adagio** (♩ = 72)



3.T) Edgar Allen Poe (1809 - 1849), from "The Bells"

Allegro (♩ = 152)


pp
Hear the sled-ges with the bells Sil-ver bells! What a world of mer-ri - ment their
p
mel - o - dy fore-tells! How they tin - kle, tin - kle, tin - kle, In the i - cy air of night! While the
stars that ov - er sprin - kle All the heav-ens, seem to twin - kle With a cry - stal - line de -
mp
light; Keep-ing time, time, time, In a sort of Ru - nic rhyme, To the
crescendo poco a poco
tin - tin - na - bu - la - tion that so mu - si - cal - ly wells From the bells, bells, bells, bells,
f
mp
bells, bells, bells From the jing - ling and the tink - ling of the bells.

Structured Improvisation
Recite (or clap) the rhythms given and complete the missing portion using the guidelines provided.
These exercises may be repeated multiple times as there are many possible solutions.

1. For each of the examples below, create a second half equal in length to the opening provided. Use only half-, quarter-, and eighth-notes/rests.

3 IM.1)

3 IM.2)

3 IM.3)

2. Consider each opening above as the beginning of a musical period. Complete the antecedent phrase and continue by creating a consequent phrase of equal length with a parallel (or contrasting) opening.

3. Consider each opening above as the first 2-measure motive of a musical sentence. Complete the sentence by repeating (or slightly varying) the motive to make a 4-measure phase, and then create a concluding 4-measure phrase. Try to construct the concluding 4-measure phrase so that it sounds continuous rather than sounding like two 2-measure phrases.

4. DOTTED QUARTERS AND TIED NOTES IN SIMPLE METER

As a dot extends a note by half the value of the note, a dotted quarter-note represents a quarter extended by an eighth-note:

Dots must be used instead of ties whenever possible. However, it is a rule of notation that only a whole note, a dotted half-note, or a half-note beginning on the second beat may span the middle of a four-four measure. In any more complicated pattern where a note sounds across the beginning of the third beat, that beat must be shown by a note tied to the preceding note. For example,

must be written with a tie so the middle of the measure is visible, because writing the third note as a dotted note makes the pattern more difficult to read:

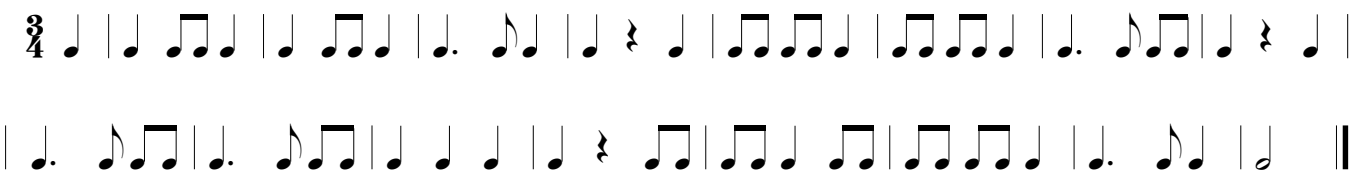
In performing dotted notes, counting the divisions of the beat (here, 1 & 2 &, etc.) helps us get the 3:1 ratio of the lengths correct, and conducting helps us feel the beat and place correctly a note that follows off the beat.

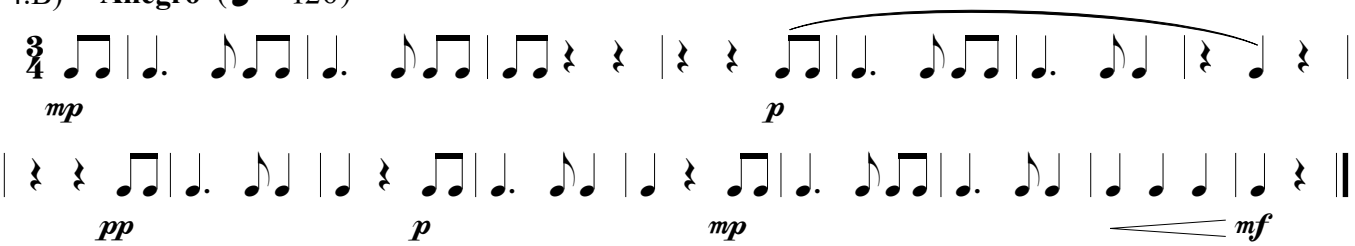
Preparatory Exercise 4.1) ♩ = 72-144

Counting	1	2	&	3		1	2	&	3							1	2	&	3	&	1		2	3	&						
Kodály	ta	-	i	ti	ta		ta-i[1]		ti	ta						ta-i		ti	ti	ti	ta		ta-i		ti						
Takadimi	ta			di	ta		ta		di	ta						ta		di	ta	di	ta		ta		di						

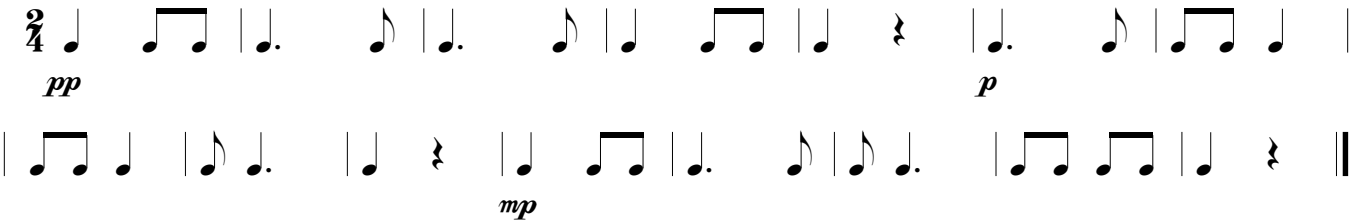
Counting	1		2	&	3		1		2	&	3						1	&	2		3	&	1		2	&	3				
Kodály	ta		ti	ti	-	a	ta		ti	ta-i							ti	ta-i			ti	ti	ta-i		ti	ta					
Takadimi	ta		ta	di	ta		ta		ta	di							ta	di			ta	di	ta		di	ta					

[1] The use of two vowel sounds for a single, sustained note is frowned upon by most Kodály educators of children. The more traditional syllable used is "tam." However, when teaching adults, the use of "ta-i" helps to emphasize the correct duration: a quarter-note and an eighth-note tied together. Note that “ta-i” is used for the dotted-quarter whether it precedes or follows the eighth-note.

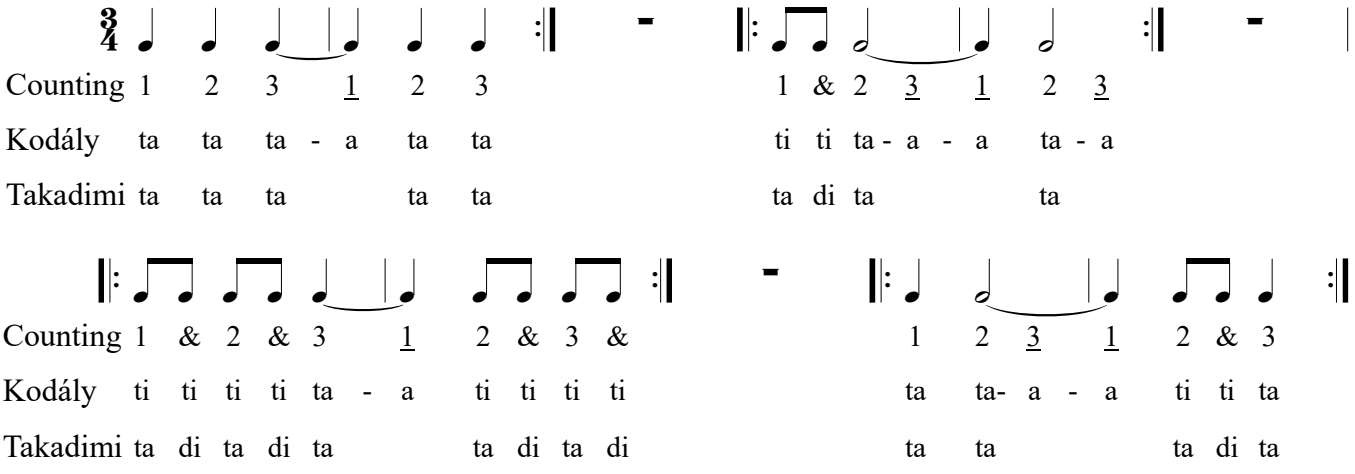
4.A) **Andante con moto** (♩ = 92)

4.B) **Allegro** (♩ = 120)



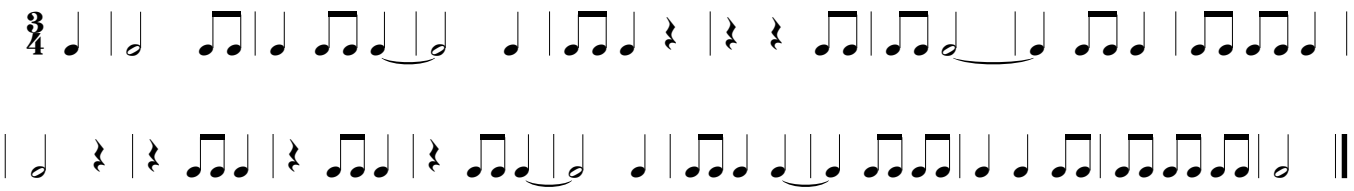
4.C) **Allegro** (♩ = 132)

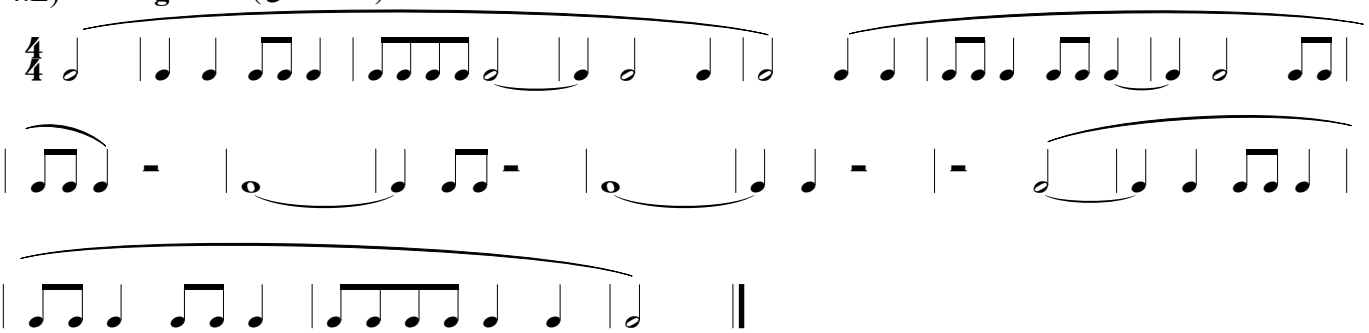


Preparatory Exercise 4.2) ♩ = 60-120


Counting 1 2 3 1 2 3 1 & 2 3 1 2 3
Kodály ta ta ta - a ta ta ti ti ta - a - a ta - a
Takadimi ta ta ta ta ta ta di ta ta
Counting 1 & 2 & 3 1 2 & 3 & 1 2 3 1 2 & 3
Kodály ti ti ti ti ta - a ti ti ti ti ta ta- a - a ti ti ta
Takadimi ta di ta di ta ta di ta di ta ta ta di ta

Counting	1	&	2	3	1	2	&	3
Kodály	ti	ti	ta	ta	- a	ti	ti	ta
Takadimi	ta	di	ta	ta		ta	di	ta

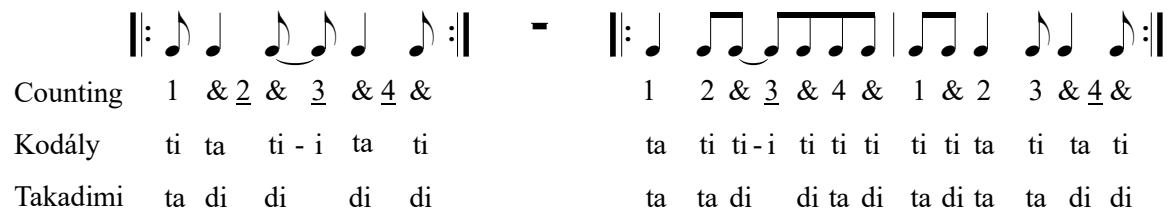
4.D) **Moderato** (♩ = 86)

4.E) **Allegretto** (♩ = 100)

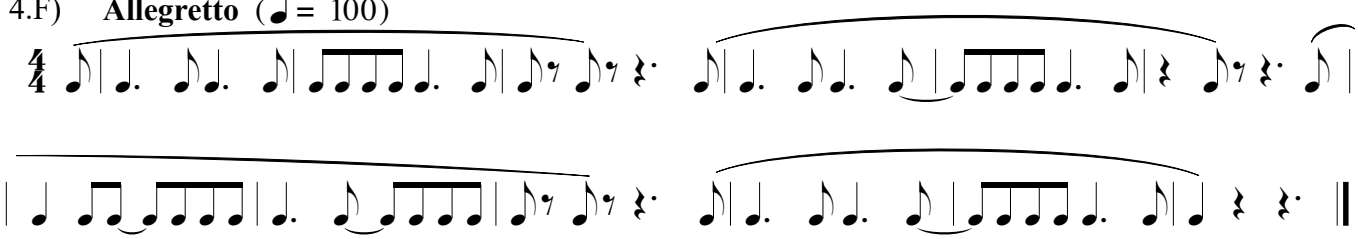


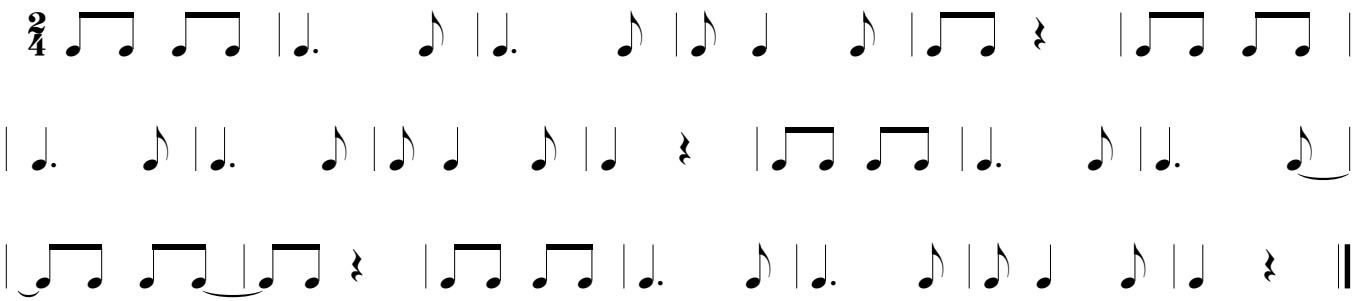
Preparatory Exercise 4.3) ♩ = 72-144

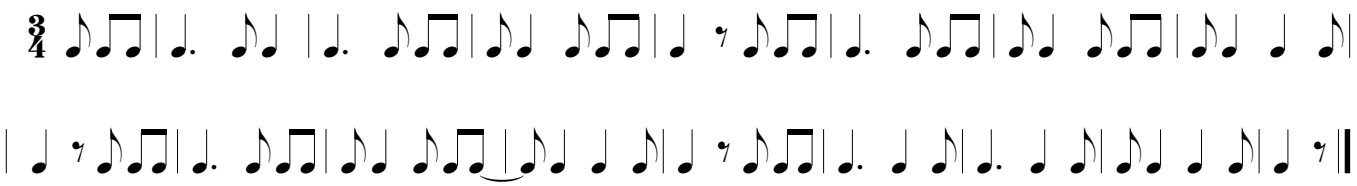
Counting	1		2	&	3	&	4		1		2	&	3	&	4		1		2	&	3	&	4	&
Kodály	ta		ti	ti	ti	ti	ta		ta		ti	ti	- i	ti	ta		ta		ti	ti	- i	ti	ti	ti
Takadimi	ta		ta	di	ta	di	ta		ta		ta	di		di	ta		ta		ta	di		di	ta	di

Counting			1		2	&	3	&	4	&			1	&	2	&	3	&	4	&			
Kodály			ta		ti	ti	- i	ta	ti				ti	ti	ti	ti	- i	ti	ti	ti			
Takadimi			ta		ta	di		di	di				ta	di	ta	di		di	ta	di			

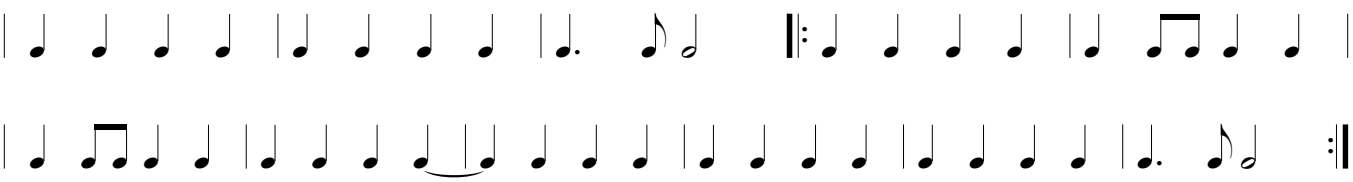

Counting 1 &2 & 3 &4 & 1 2 & 3 & 4 & 1 & 2 3 &4 &
Kodály ti ta ti - i ta ti ta ti ti - i ti ti ti ti ti ta ti ta ti
Takadimi ta di di di di ta ta di di ta di ta di ta ta di di

4.F) **Allegretto** (♩= 100)

4.G) **Vivace** (♩= 152)

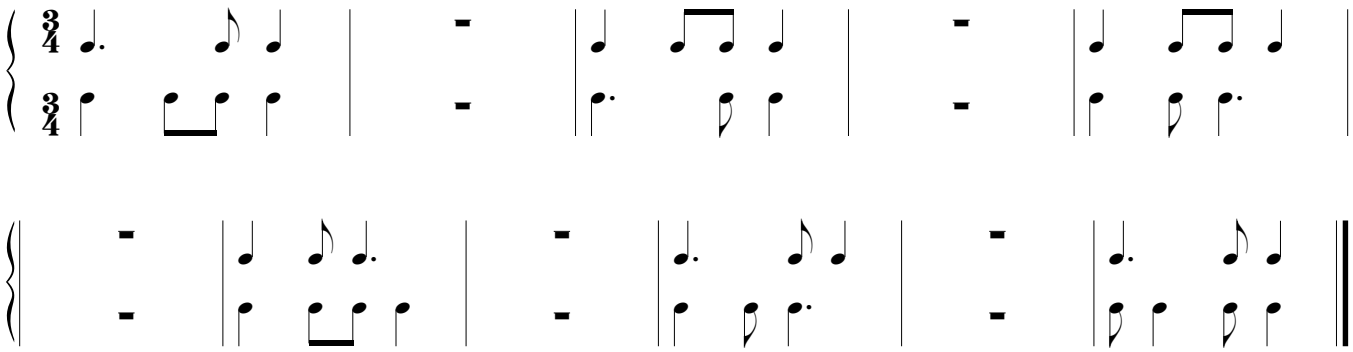


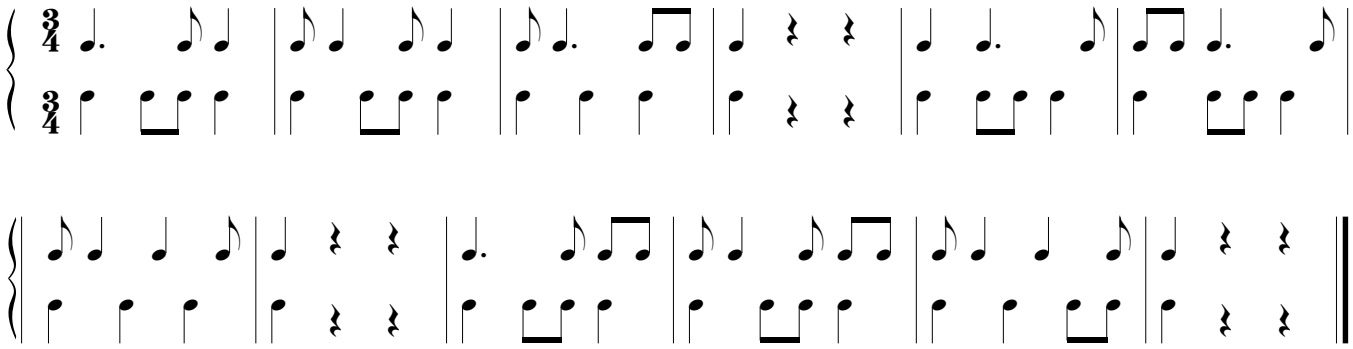
4.H) **Allegro** (♩= 120)

4.I) Ludwig van Beethoven (1770 - 1827), *Ode to Joy*

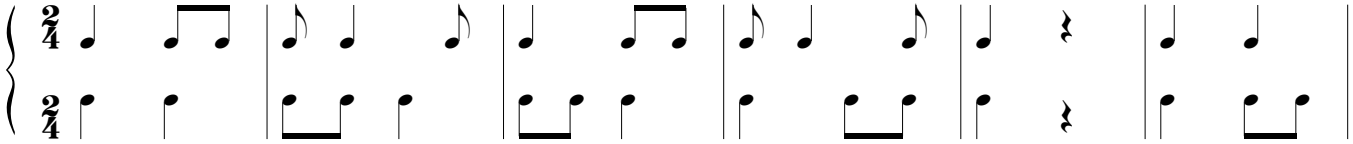
Allegro

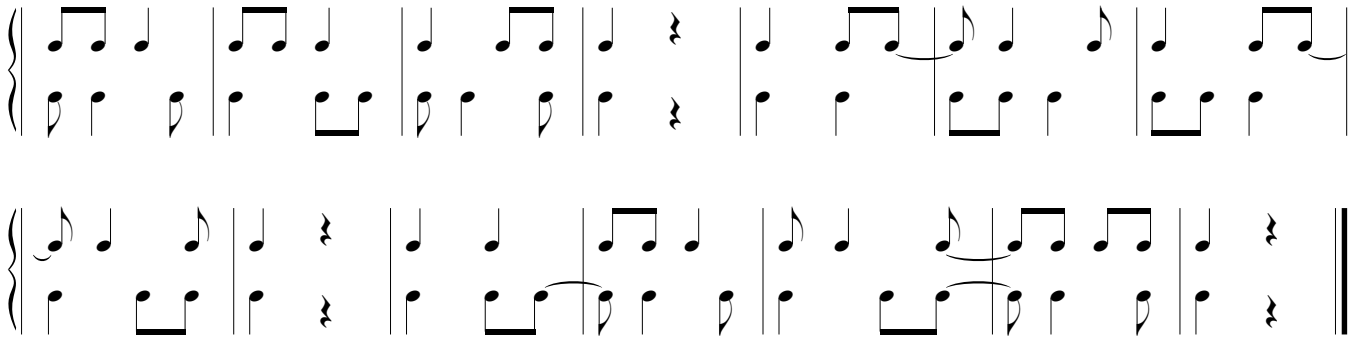


Preparatory Exercise 4.4) ♩ = 60-120

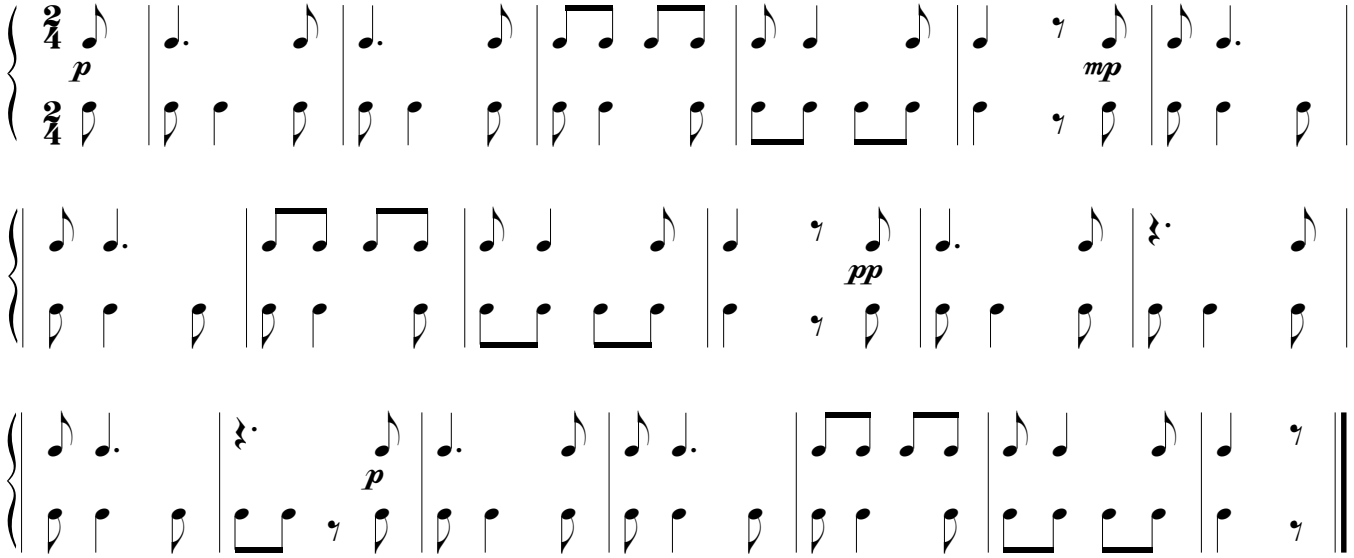


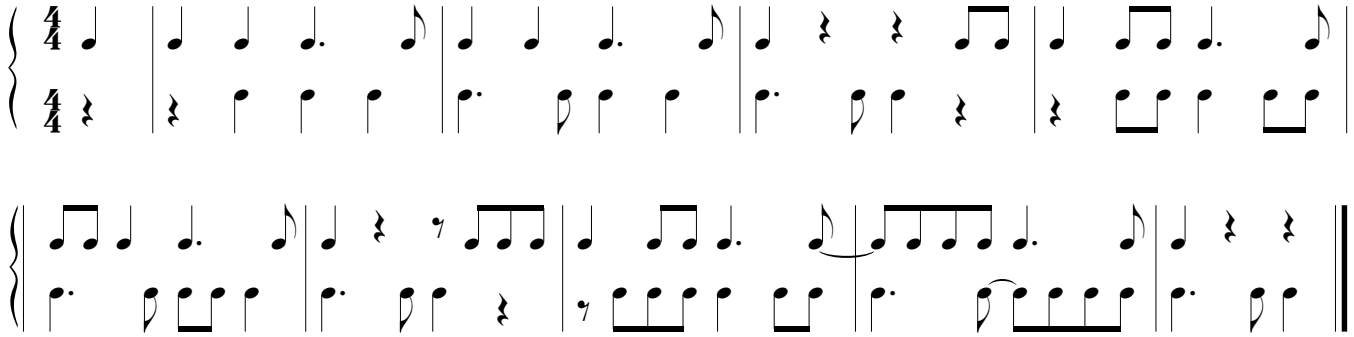
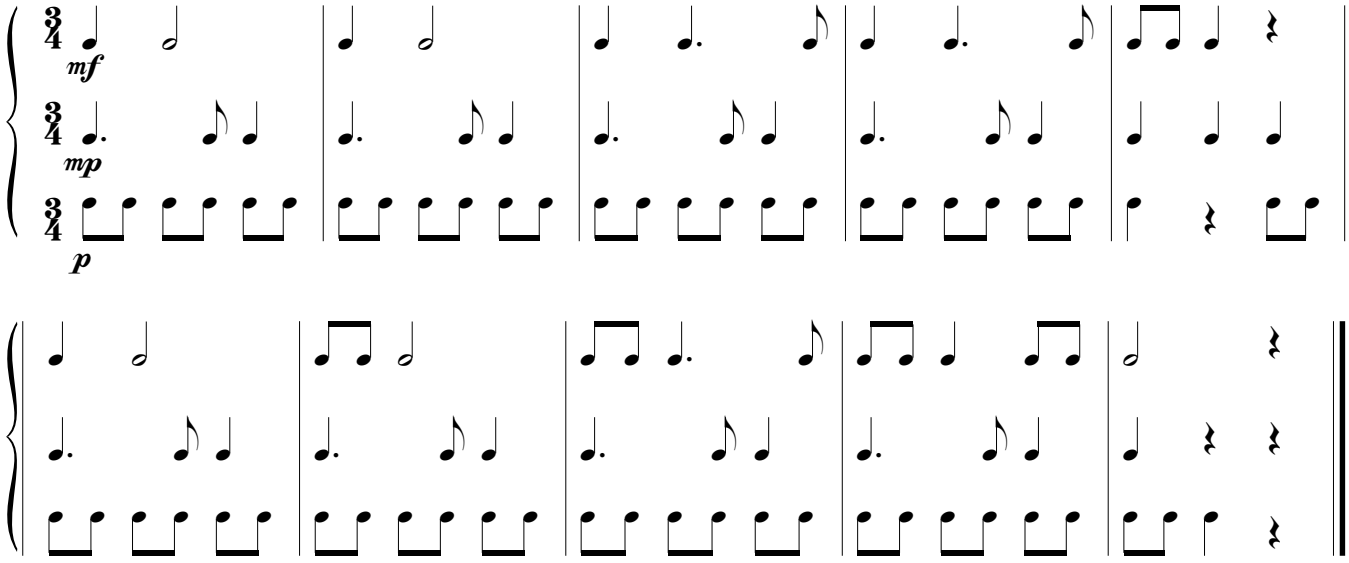
4.J) **Andante** (♩ = 84)

4.K) **Moderato** (♩ = 100)



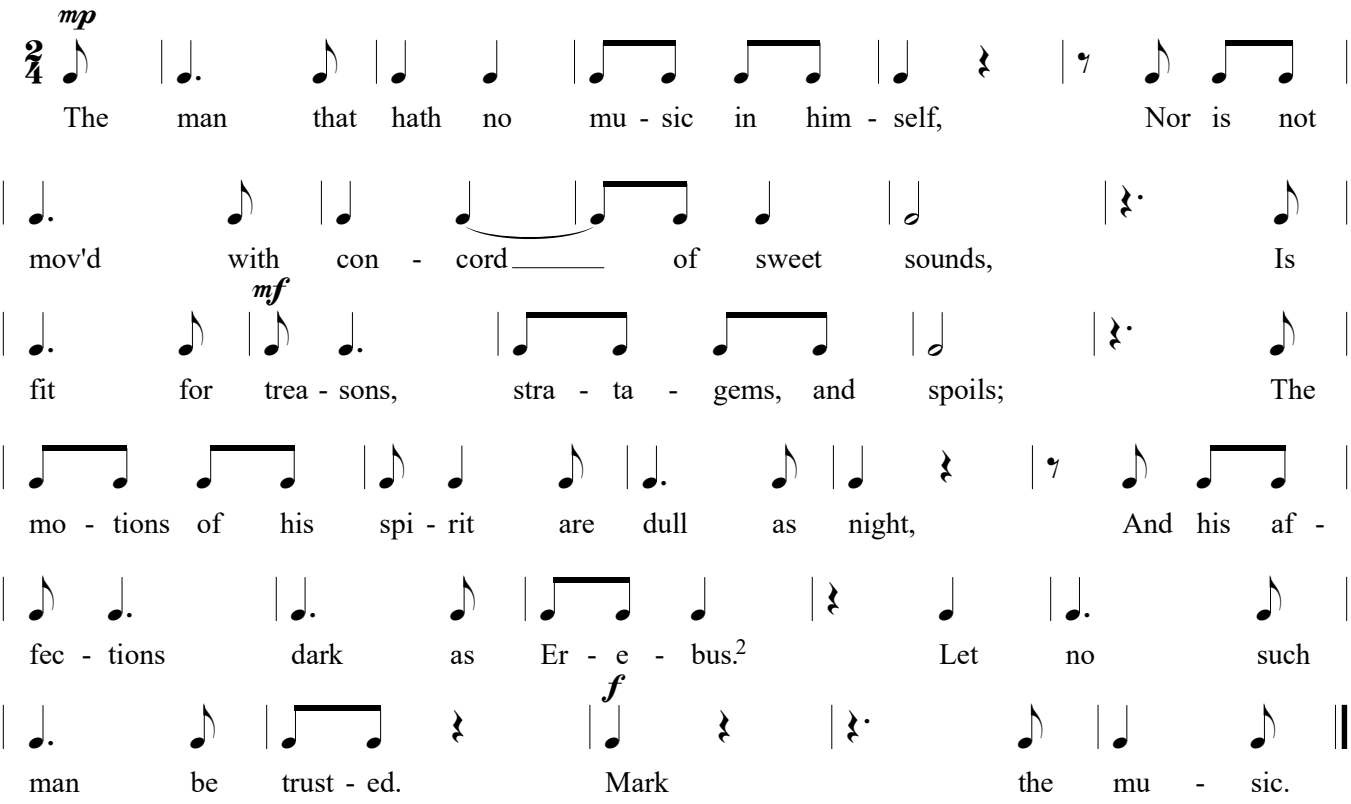


4.L) **Andante** (♩= 88)



4.M) **Allegro** (♩= 116)

4.N) **Allegro moderato** (♩ = 112)

4.O) William Shakespeare (1564 - 1616), from *The Merchant of Venice*, Act V, Scene 1

Allegretto (♩ = 126)


mp
The man that hath no mu - sic in him - self, Nor is not
mov'd with con - cord of sweet sounds, Is
mf
fit for trea - sons, stra - ta - gems, and spoils; The
mo - tions of his spi - rit are dull as night, And his af -
fec - tions dark as Er - e - bus.2 Let no such
f
man be trust - ed. Mark the mu - sic.

2 Dark region under the earth before the entrance to Hades

Structured Improvisation

1. For each of the examples below, create a second half equal in length to the opening provided. Try to include ties and dotted notes and rests.

4 IM.1)

4 IM.2)

4 IM.3)

2. Consider each opening above as the beginning of a musical period. Complete the antecedent phrase and continue by creating a consequent phrase of equal length with a parallel (or contrasting) opening.

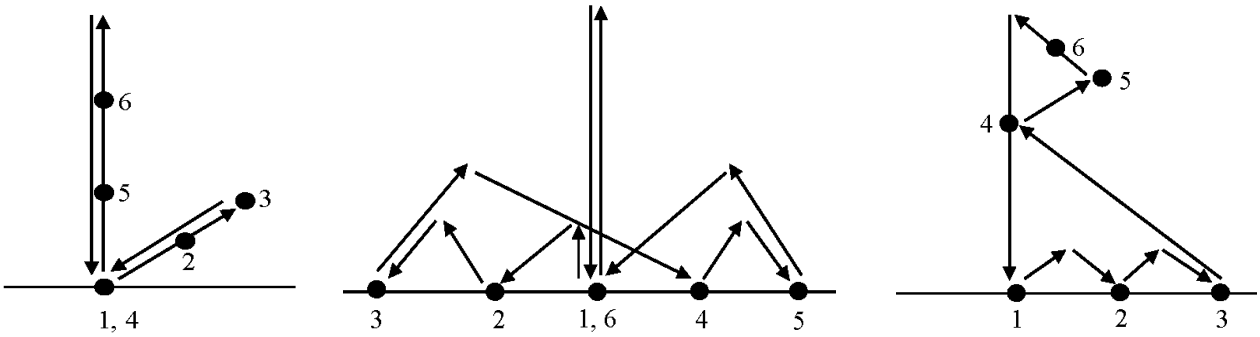
3. Consider each opening above as the first 2-measure motive of a musical sentence. Complete the sentence by repeating (or slightly varying) the motive to make a 4-measure phase, and then create a concluding 4-measure phrase. Try to construct the concluding 4-measure phrase so that it sounds continuous rather than sounding like two 2-measure phrases.

5. 𝄋 (COMPOUND DUPLE METER)

Six-eight is a compound meter, which means that the main division of the beat is by three. A meter is compound when the numerator of the signature is a multiple of three (6, 9, and 12 being the most common). To find the number of beats in a measure of a compound meter, we divide the numerator by three. As 6 ÷ 3 = 2, six-eight is a duple meter, with two beats in a measure. Unlike simple meters for which the denominator of the signature identifies the beat unit, the denominator of the signature for compound meters names the triple division of the beat. In six-eight there are three eighth-notes to a beat, and the beat is a dotted quarter. The beat unit of all compound meters is a dotted note.

Although six-eight is a duple meter and counting it in two makes sense (1 & a 2 & a), this does not facilitate articulation of any secondary subdivisions of the beat, something very common in all compound meters. Therefore, when using numbers to articulate rhythms in compound meter, it is common to count the subdivisions of the beat (the eighth-note in six-eight meter): 1 2 3 4 5 6. When doing so, it is important to emphasize the duple nature of the beat pattern and put a slight emphasis on 1 and 4.

Except in very slow tempi, six-eight is conducted in two using the same pattern as for two-four meter. Each leg of the pattern accounts for three subdivisions. This is why metronome markings for six-eight are usually given for the dotted quarter-note rather than the eighth-note.

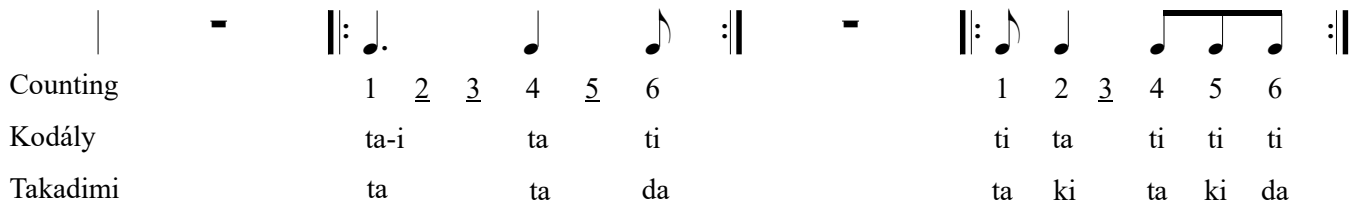


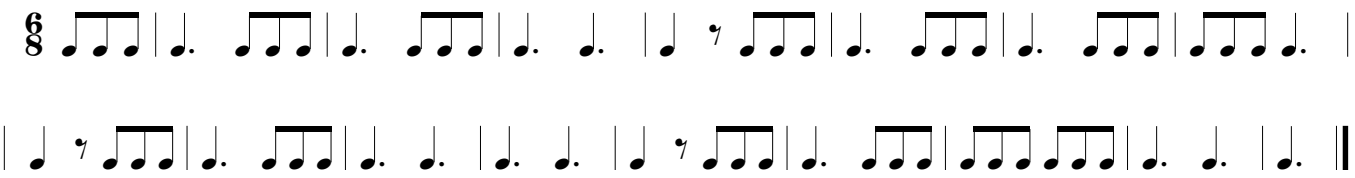
When the tempo is so slow that the measure is conducted in six, there are two commonly used patterns. One is a modification of the four-beat pattern, with the right hand moving to the left for the second and third beats, and out to the right for the fourth and fifth beats: down-left-left-right-right-up. The other is a modification of the two-beat pattern, with the hand moving to the right for the second and third beats and then making an upward zigzag for the fourth, fifth and sixth beats: down-right-right-up-zig-zag. For music that alternates between six beats and two beats, the second pattern is perhaps easier.

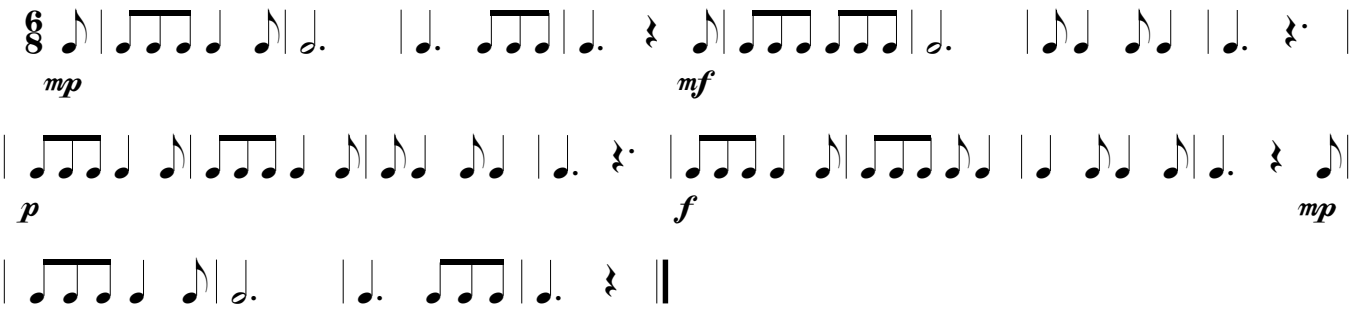
Preparatory Exercise 5.1) ♩. = 48-116

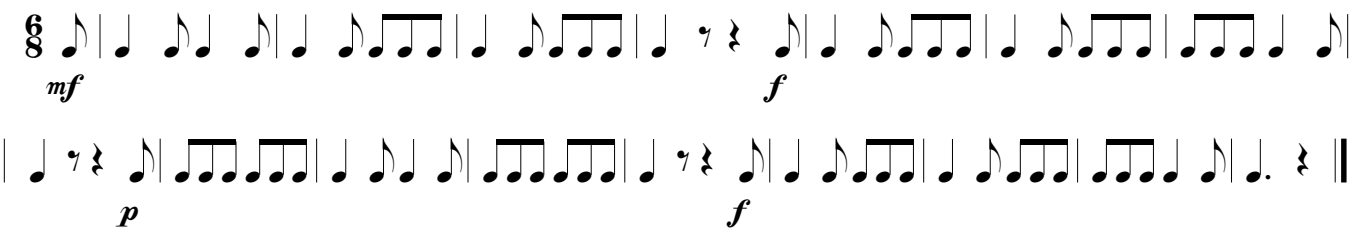
Counting	1	2	3	4	5	6				1	2	3	4	5	6			1	2	3	4	5	6
Kodály	ta-i[1]			ti	ti	ti				ta		ti	ta		ti			ta		ti	ti	ta	
Takadimi	ta			ta	ki	da				ta		da	ta		da			ta		da	ta	ki	

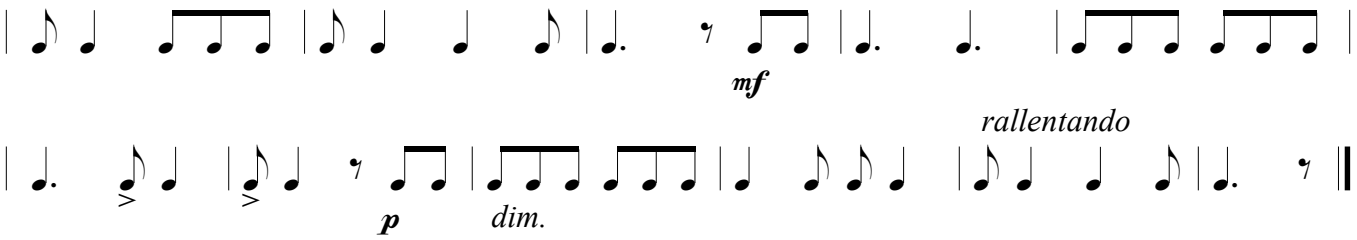
[1] Many Kodály educators who primarily teach children prefer to treat the dotted quarter-note beat unit in six-eight as equivalent to the quarter-note beat unit in two-four and simply call it "ta." Others find it valuable to add the "i" at the end to highlight that a dotted quarter is really equivalent to a quarter-note tied to an eighth-note.



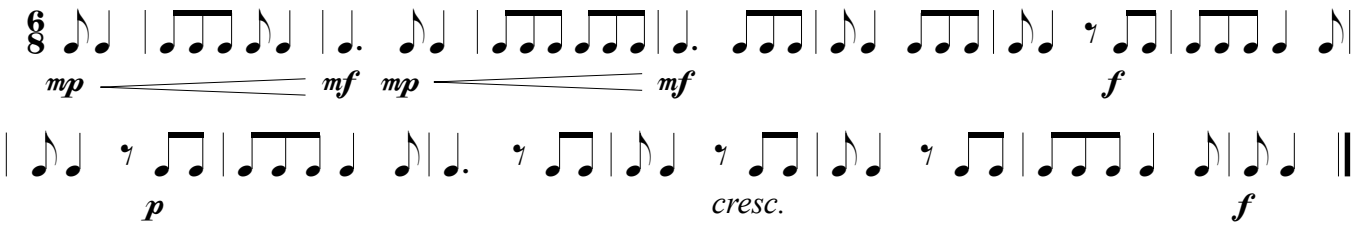
5.A) **Alla marcia** (♩. = 88)

5.B) **Moderato** (♩. = 108)

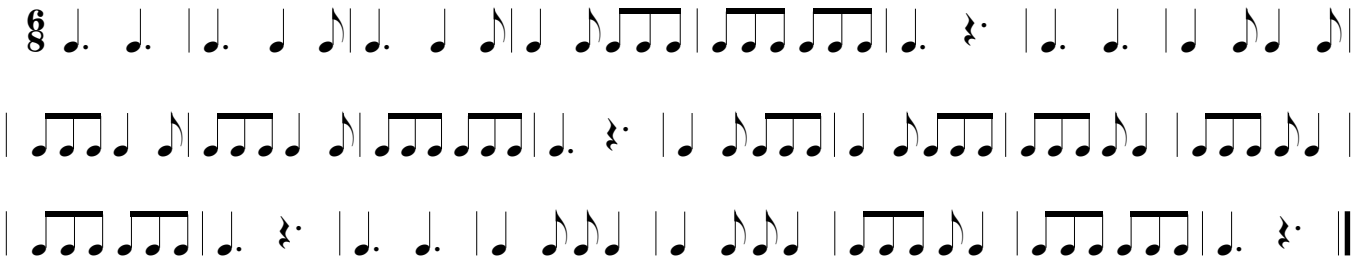


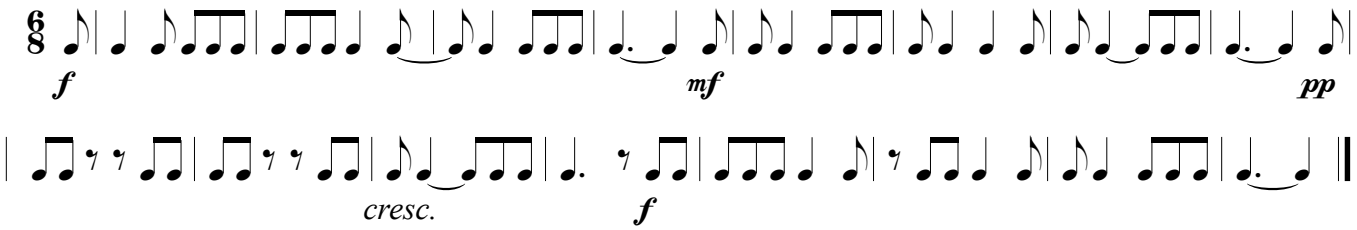
5.C) **Vivo** (♩. = 116)

5.D) **Allegro** (♩. = 104)

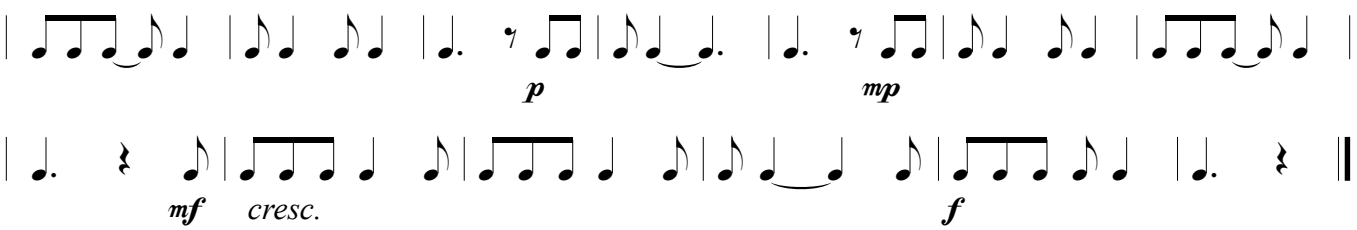


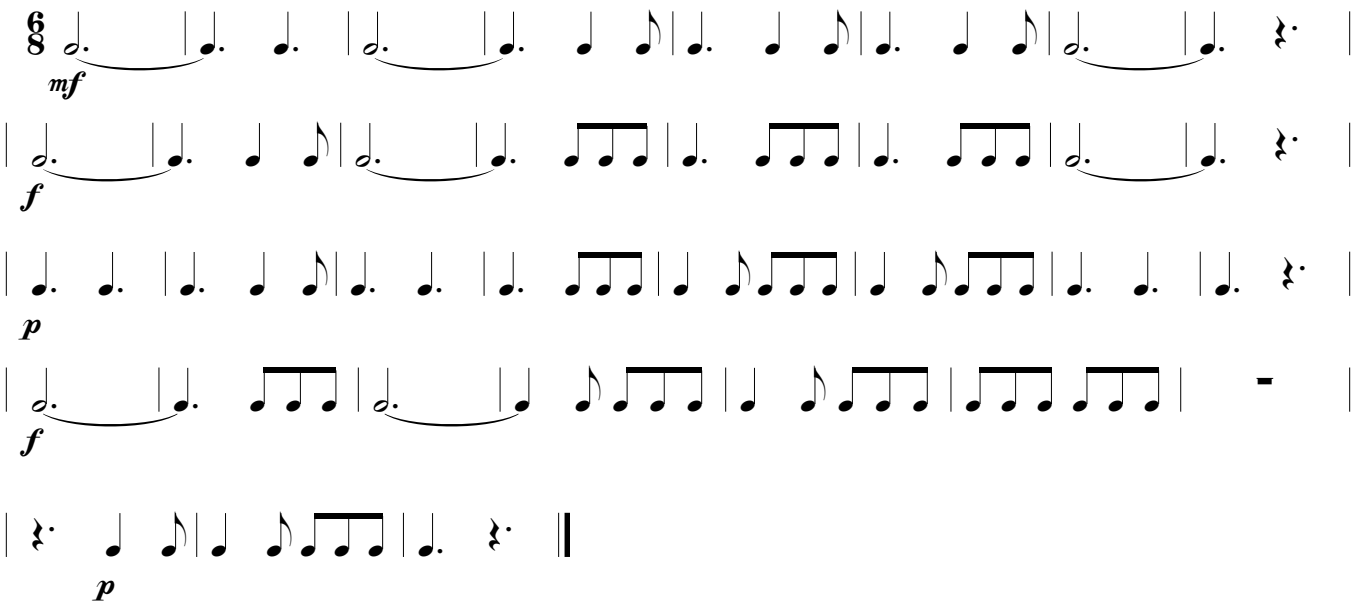
5.E) **Andante** (♩. = 68)



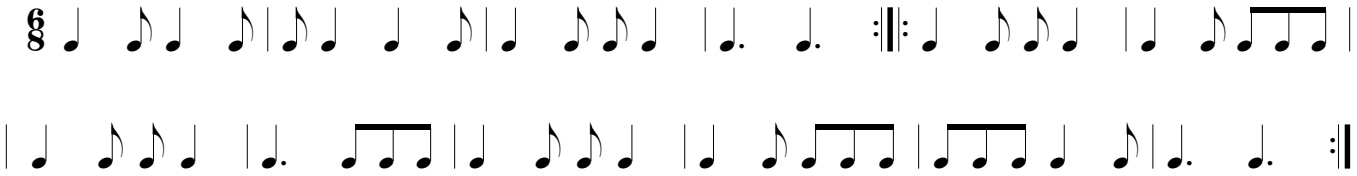
5.F) **Vivace** (♩. = 120)

5.G) **Con fuoco** (♩. = 96)



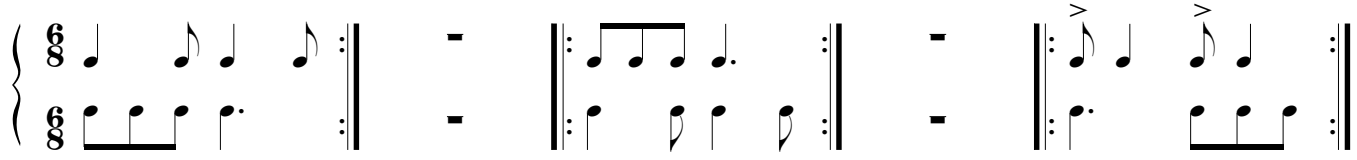
5.H) **Allegretto** (♩. = 84)

5.I) **Presto** (♩. = 126)

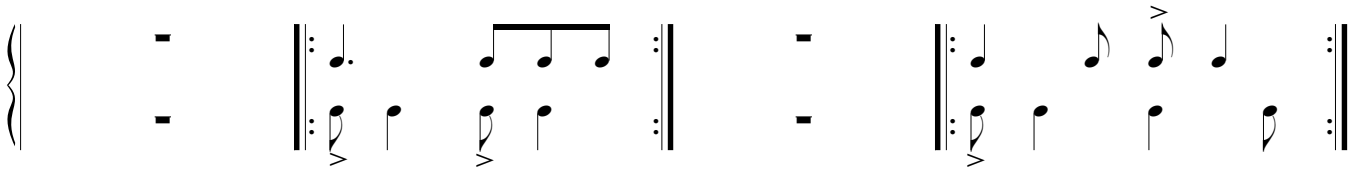


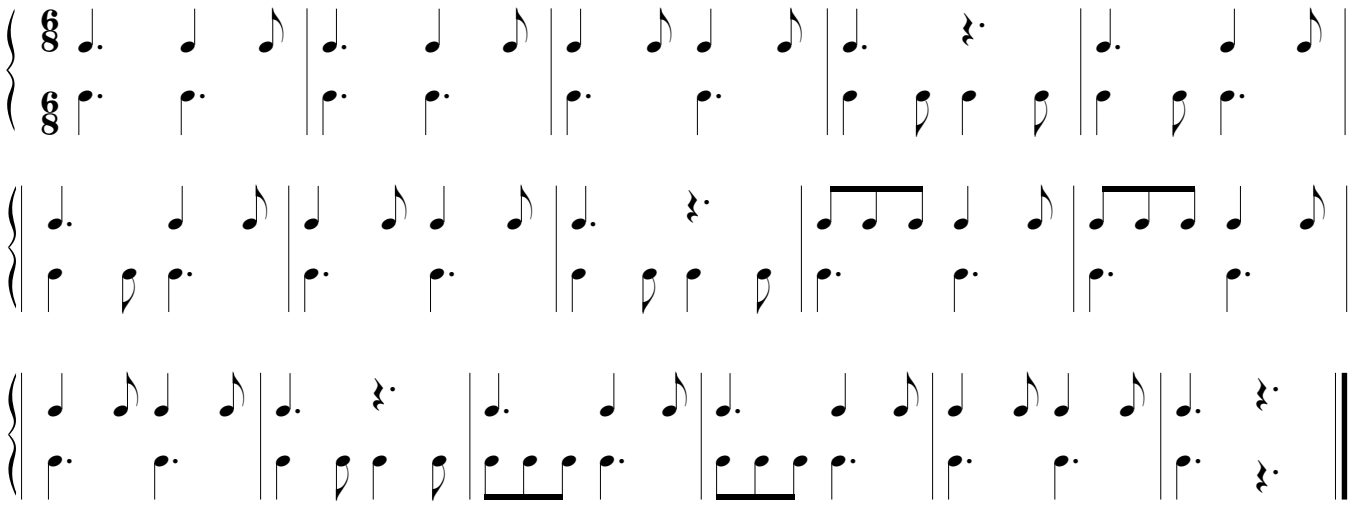
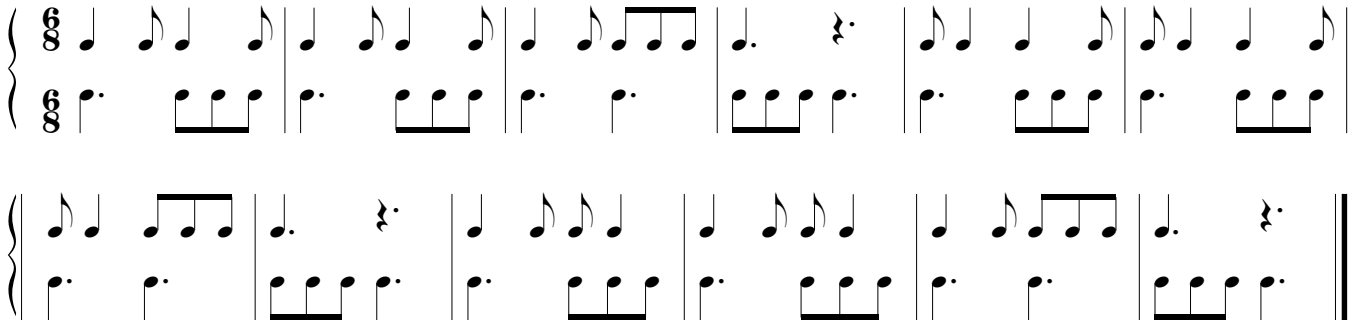
5.J) John Playford, publ., *Hudson House* from "The English Dancing Master" (1650)

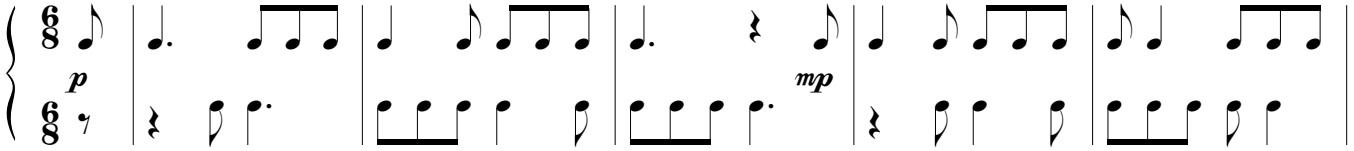


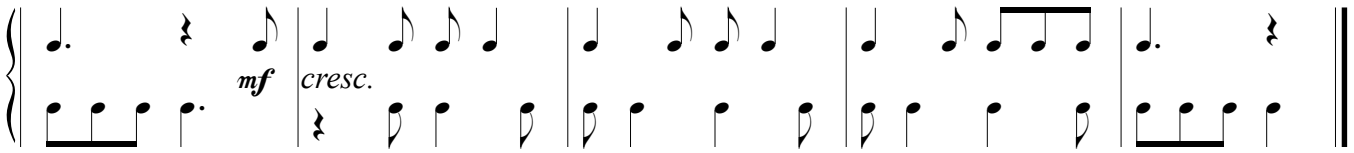
Preparatory Exercise 5.2) ♩. = 48-100

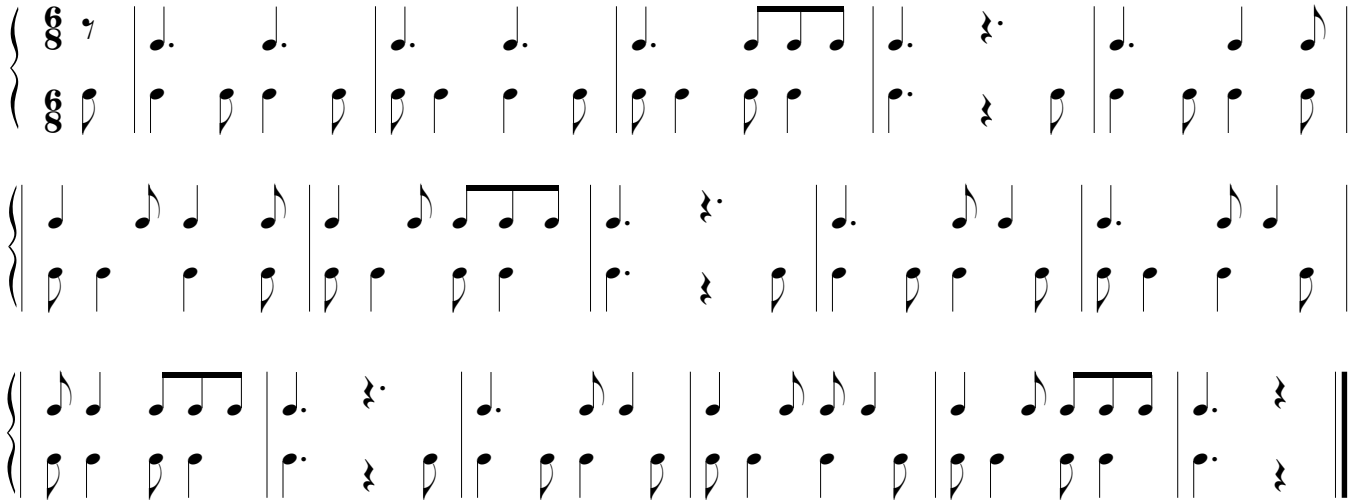


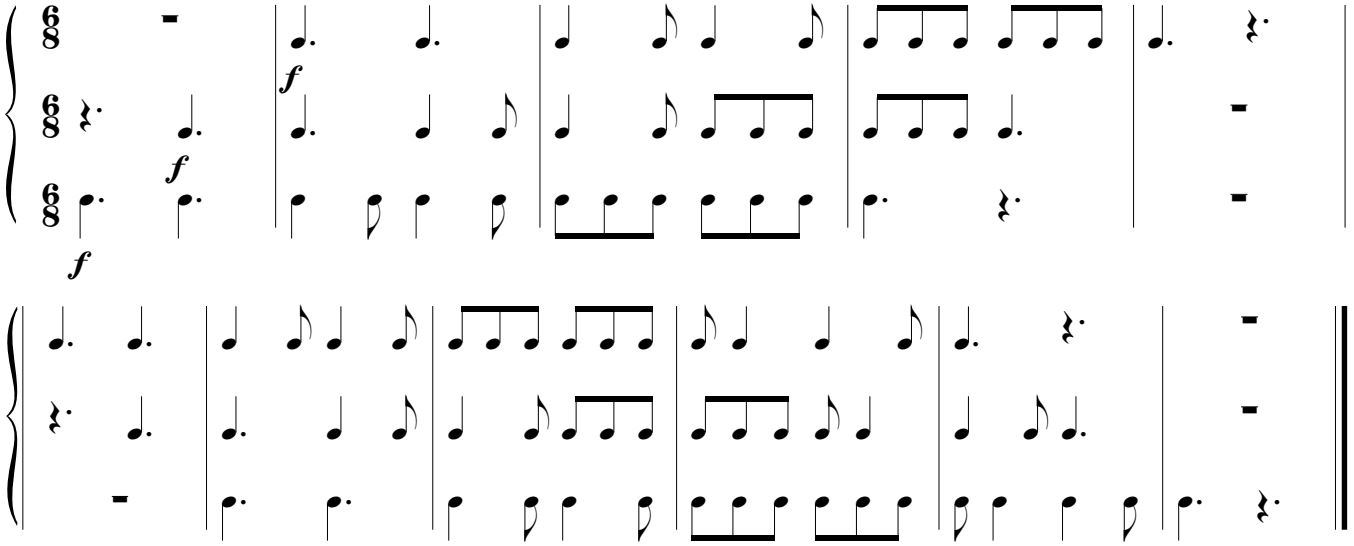


5.K) **Allegretto** (♩. = 88)

5.L) **Andante** (♩. = 69)

5.M) **Allegretto** (♩. = 84)

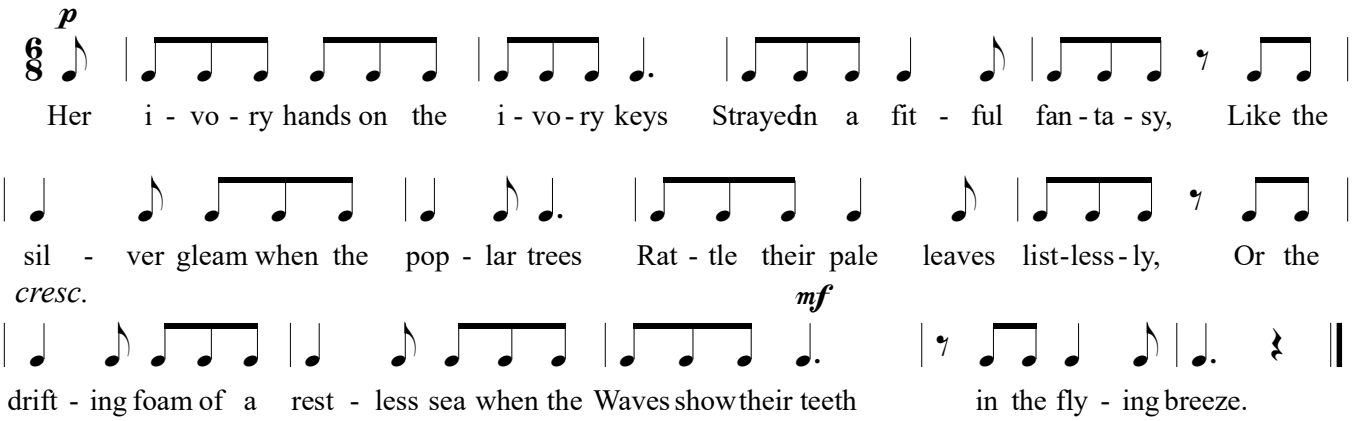




5.N) **Andante** (♩. = 66)

5.O) **Allegretto** (♩. = 60)



5.P) Oscar Wilde (1856 - 1900), from "A Harmony"


Andante (♩. = 72)
p
Her i - vo - ry hands on the i - vo - ry keys Strayedin a fit - ful fan - ta - sy, Like the
sil - ver gleam when the pop - lar trees Rat - tle their pale leaves list-less - ly, Or the
cresc.
mf
drift - ing foam of a rest - less sea when the Waves showtheir teeth in the fly - ing breeze.

Structured Improvisation

1. For each of the examples below, create a second half equal in length to the opening provided. Use only dotted half-, dotted quarter-, quarter- and eighth-notes.

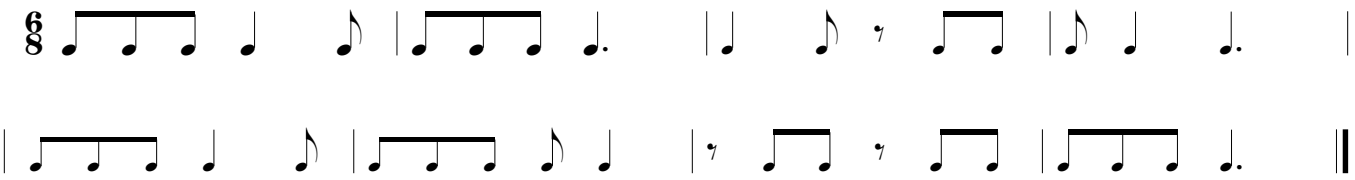
5 IM.1)

5 IM.2)

5 IM.3)

2. Consider each example above as the beginning of a musical period. Complete the antecedent phrase and continue by creating a consequent phrase with a parallel (or contrasting) opening. One possible solution is shown below.

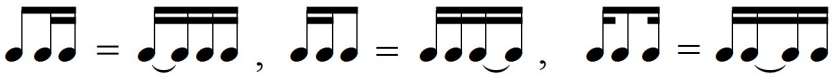
Example



3. Consider each opening above as the first 2-measure motive of a musical sentence. Complete the sentence by repeating (or slightly varying) the motive to make a 4-measure phrase, and then create a concluding 4-measure phrase. Try to construct the concluding 4-measure section so that it sounds continuous rather than as two 2-measure phrases.

6. SIXTEENTH-NOTES IN SIMPLE METER

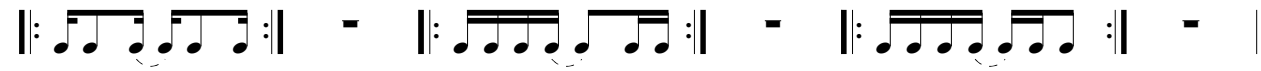
There are only three possible combinations of eighth- and sixteenth-notes within a quarter-note beat. In order to ensure accuracy, it might help to think of each pattern as a variant of the four sixteenth-note pattern, with two of the sixteenth-notes tied.



The following patterns should be drilled singly and in combinations until fluency is achieved. Once these patterns can be performed accurately at speed, they can be drilled with ties, as indicated by the broken ties in Preparatory Exercises 6.1 and 6.2.

Preparatory Exercise 6.1) ♩ = 56-100

Counting	1 e & a 2 e & a	1 & a 2 & a	1 e & 2 e &
(tied)	1 e & a 2 e & a	1 & a 2 & a	1 e & 2 e &
Kodály	ti ki ti ki ti ki ti ki [1]	ti ti ki ti ti ki	ti ki ti ti ki ti
(tied)	ti ki ti ki ki ti ki	ti ti ki ti ki	ti ki ti ki ti
Takadimi	ta ka di mi ta ka di mi	ta di mi ta di mi	ta ka di ta ka di
(tied)	ta ka di mi ka di mi	ta di mi di mi	ta ka di ka di



Counting	1 e a 2 e a	1 e & a 2 & a	1 e & a 2 e &
(tied)	1 e a 2 e a	1 e & a 2 & a	1 e & a 2 e &
Kodály	ti ki ki ti ki ki	ti ki ti ki ti ti ki	ti ki ti ki ti ki ti
(tied)	ti ki ki ki ki	ti ki ti ki ti ki	ti ki ti ki ki ti
Takadimi	ta ka mi ta ka mi	ta ka di mi ta di mi	ta ka di mi ta ka di
(tied)	ta ka mi ka mi	ta ka di mi di mi	ta ka di mi ka di

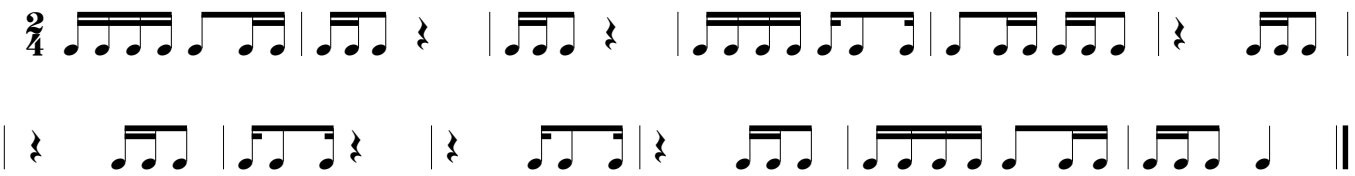
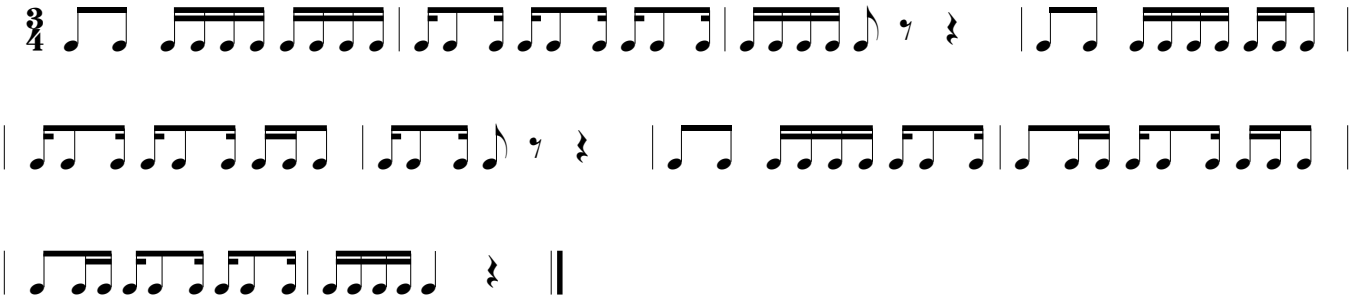
[1]Traditional Kodály syllables for sixteenth-notes are "ti ri ti ri." In the United States, "ti ki ti ki" or "ti ka ti ka" are more commonly used. Although spelled identicaly, the "ti" for an eighth-note is pronounced with a long "e," as in "tea," while the "ti" for a sixteenth-note is pronounced with a short "i" as in "tip."

Counting	1 e & a 2 e a	1 & a 2 e & a	1 & a 2 e &
(tied)	1 e & a 2 e a	1 & a 2 e & a	1 & a 2 e &
Kodály	ti ki ti ki ti ki ki	ti ti ki ti ki ti ki	ti ti ki ti ki ti
(tied)	ti ki ti ki ki ki	ti ti ki ki ti ki	ti ti ki ki ti
Takadimi	ta ka di mi ta ka mi	ta di mi ta ka di mi	ta di mi ta ka di
(tied)	ta ka di mi ka mi	ta di mi ka di mi	ta di mi ka di

Counting	1 & a 2 e a	1 e & 2 e & a	1 e & 2 & a
(tied)	1 & a 2 e a	1 e & 2 e & a	1 e & 2 & a
Kodály	ti ti ki ti ki ki	ti ki ti ti ki ti ki	ti ki ti ti ti ki
(tied)	ti ti ki ki ki	ti ki ti ki ti ki	ti ki ti ti ki
Takadimi	ta di mi ta ka mi	ta ka di ta ka di mi	ta ka di ta di mi
(tied)	ta di mi ka mi	ta ka di ka di mi	ta ka di di mi

Counting	1 e & 2 e a	1 e a 2 e & a	
(tied)	1 e & 2 e a	1 e a 2 e & a	
Kodály	ti ki ti ti ki ki	ti ki ki ti ki ti ki	
(tied)	ti ki ti ki ki	ti ki ki ki ti ki	
Takadimi	ta ka di ta ka mi	ta ka mi ta ka di mi	
(tied)	ta ka di ka mi	ta ka mi ka di mi	

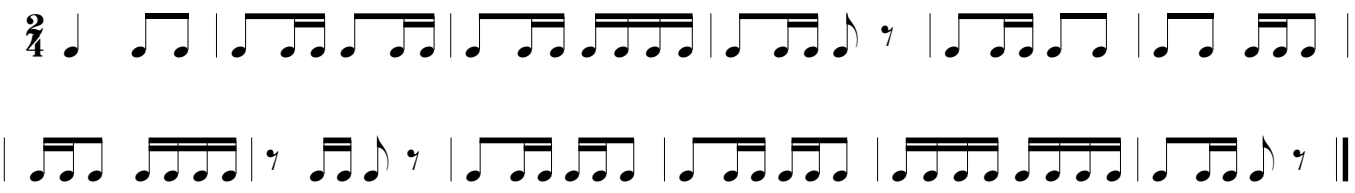
Counting	1 e a 2 & a	1 e a 2 e &
(tied)	1 e a 2 & a	1 e a 2 e &
Kodály	ti ki ki ti ti ki	ti ki ki ti ki ti
(tied)	ti ki ki ti ki	ti ki ki ki ti
Takadimi	ta ka mi ta di mi	ta ka mi ta ka di
(tied)	ta ka mi_ di mi	ta ka mi_ ka di

6.A) **Andante** (♩ = 80)

6.B) **Allegretto ma non troppo, leggiero** (♩ = 84)

Preparatory Exercise 6.2) ♩ = 48-100

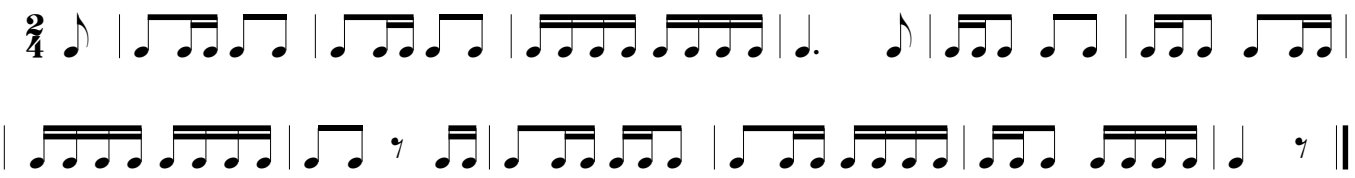
Counting	1 & 2 e & a	1 & a 2 &	1 & 2 e &
(tied)	1 & 2 e & a	1 & a 2 &	1 & 2 e &
Kodály	ti ti ti ki ti ki	ti ti ki ti ti	ti ti ti ki ti
(tied)	ti ti ki ti ki	ti ti ki ti	ti ti ki ti
Takadimi	ta di ta ka di mi	ta di mi ta di	ta di ta ka di
(tied)	ta di ka di mi	ta di mi di	ta di ka di

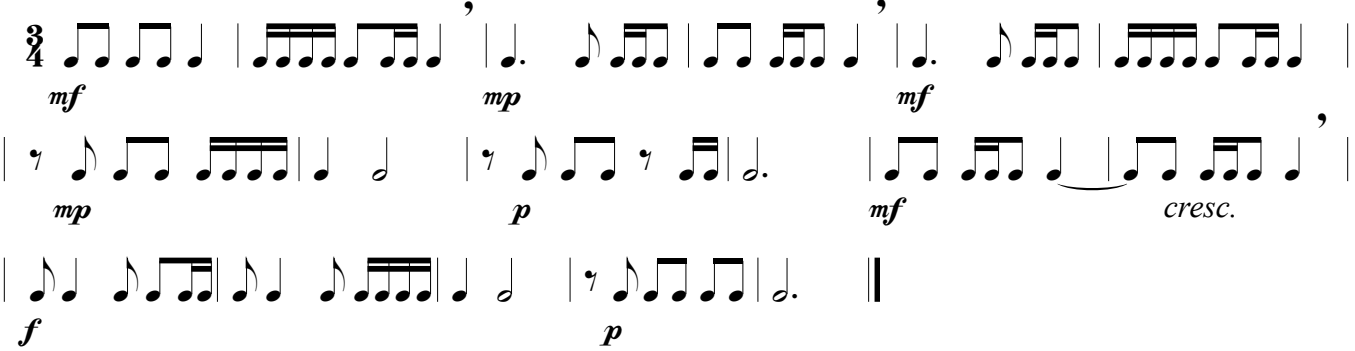
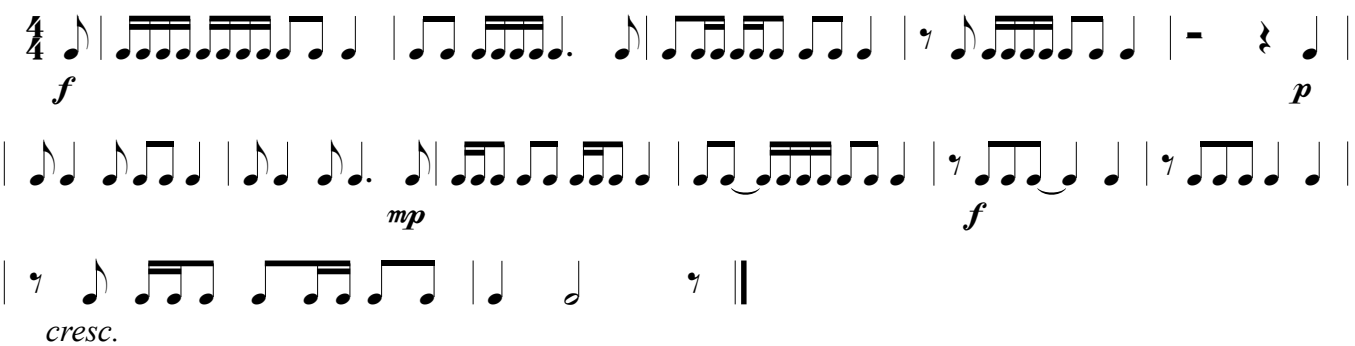
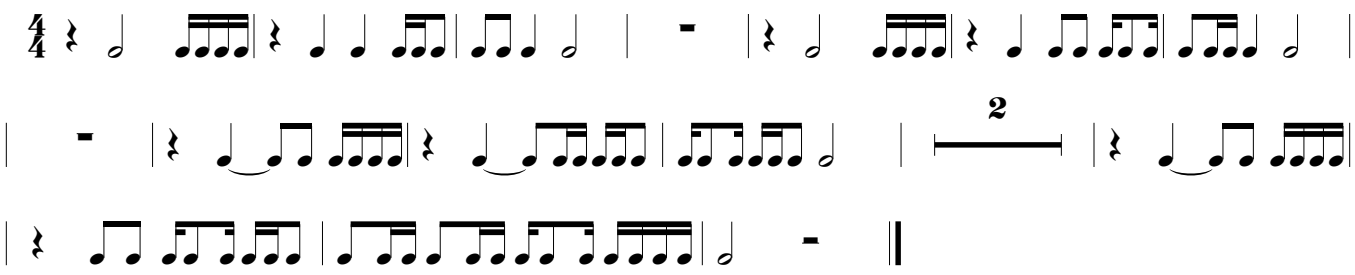
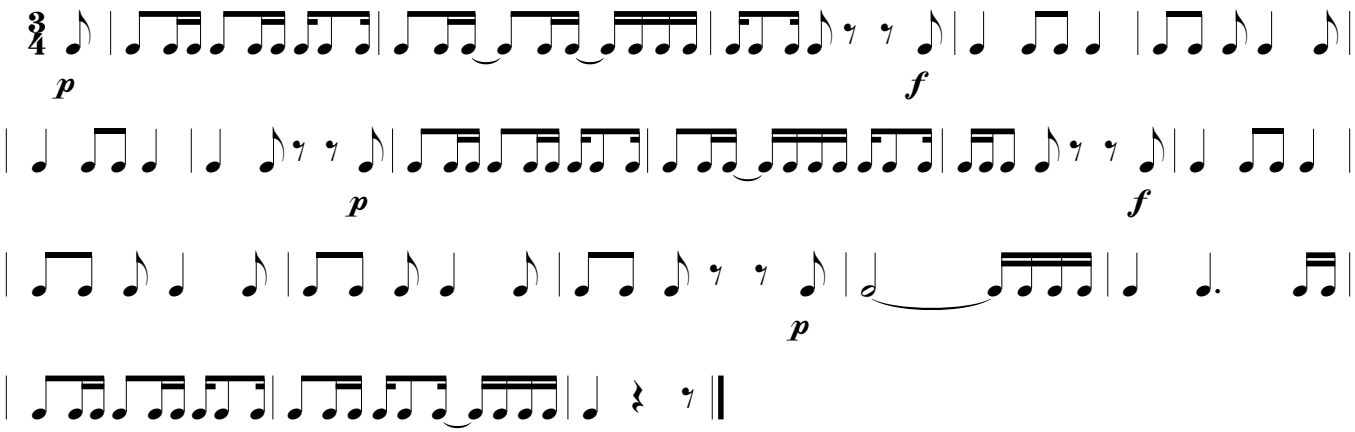
Counting	1 e & 2 &	1 & 2 & a	(1) & a 2 &
(tied)	1 e & 2 &	1 & 2 & a	(1) & a 2 &
Kodály	ti ki ti ti ti	ti ti ti ti ki	(ti) ti ki ti ti
(tied)	ti ki ti ti	ti ti ti ki	(ti) ti ki ti
Takadimi	ta ka di ta di	ta di ta di mi	(ta) di mi ta di
(tied)	ta ka di di	ta di di mi	(ta) di mi di

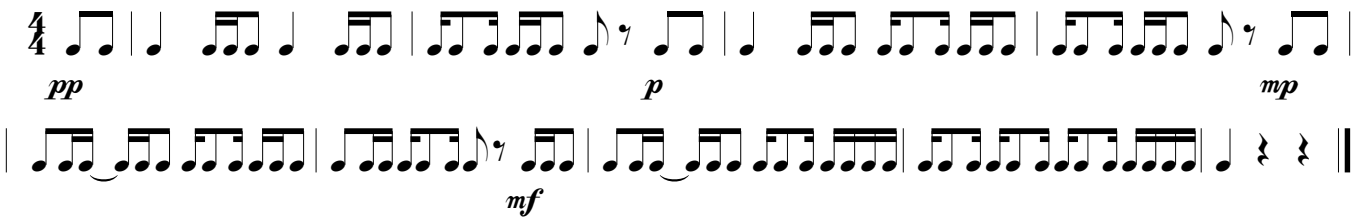
6.C) **Andante** (♩ = 52)



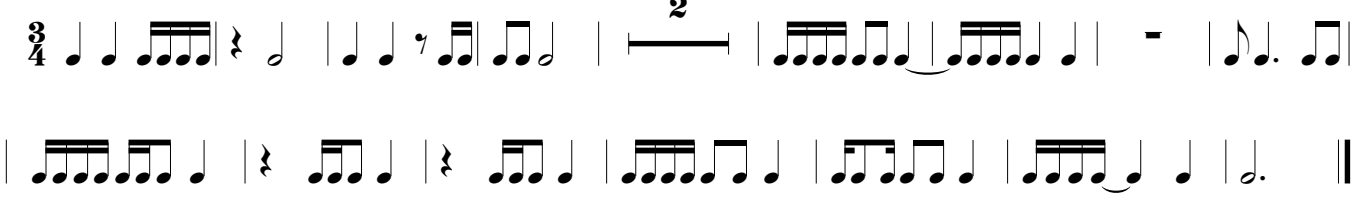
6.D) **Allegro** (♩ = 96)



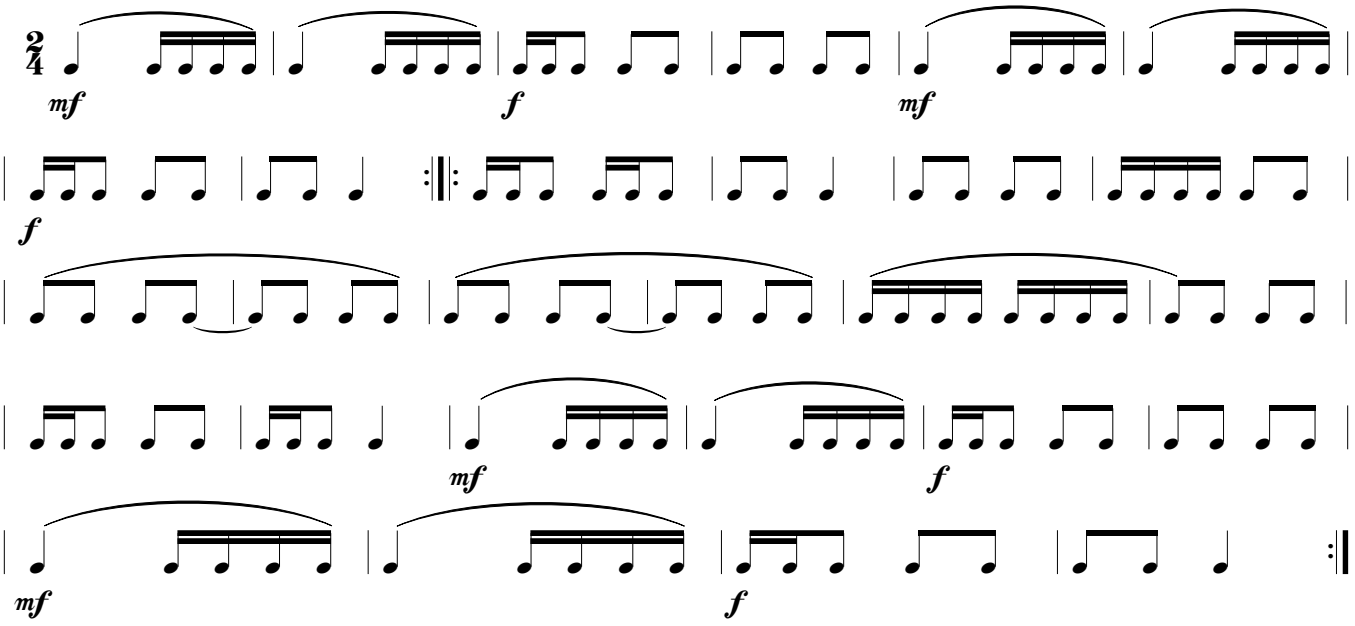
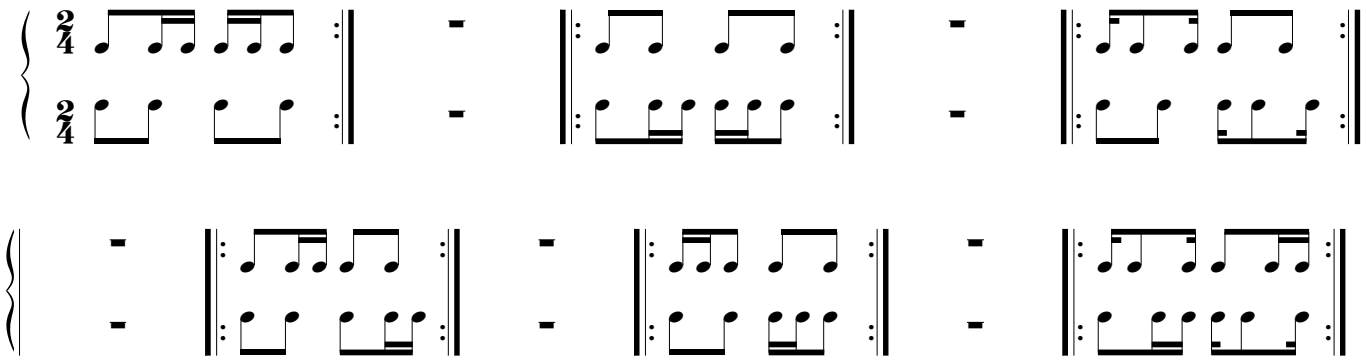
6.E) **Andante** (♩ = 60)

6.F) **Allegretto** (♩=72)

6.G) **Andante** (♩ = 72)

6.H) **Allegro** (♩ = 96)

6.I) **Presto** (♩ =108)

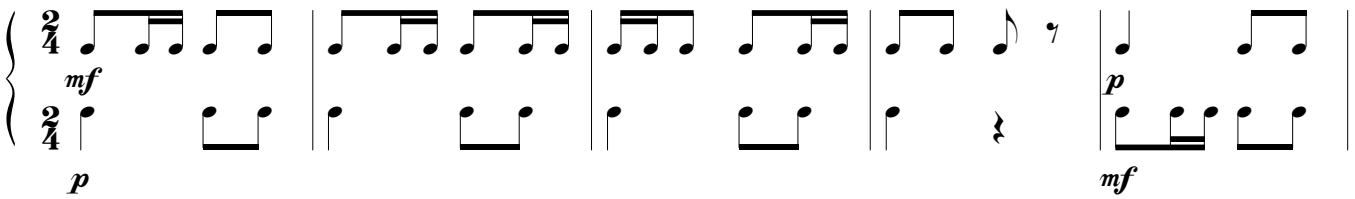


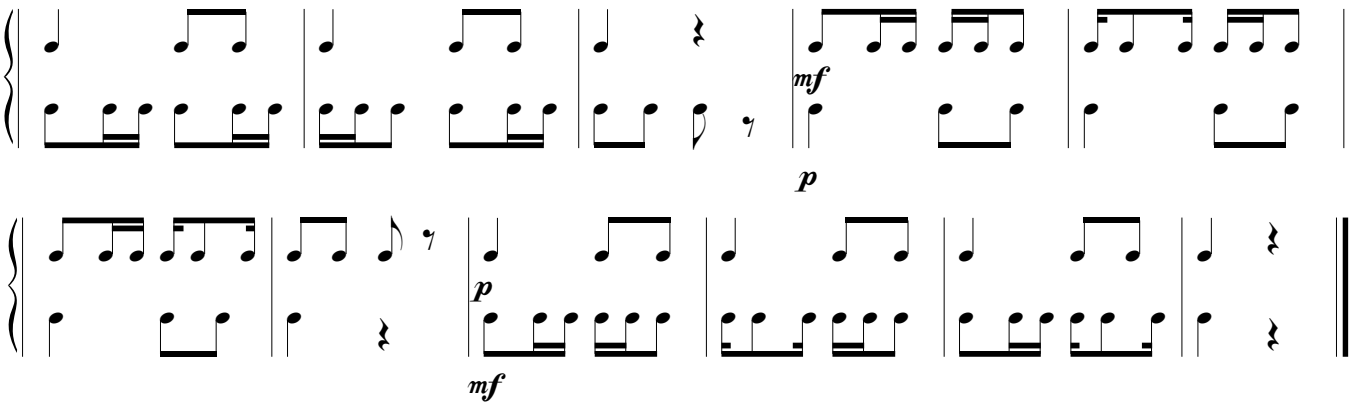
6.J) **Andante** (♩ = 60)

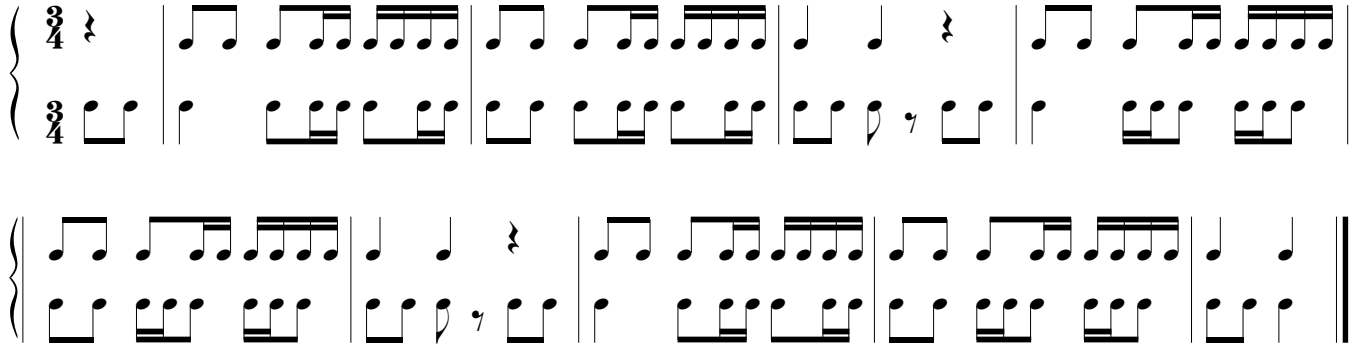
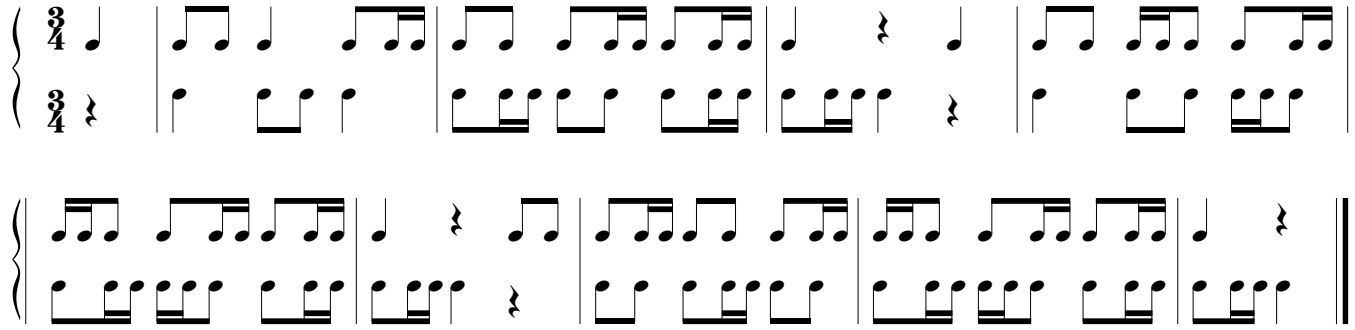


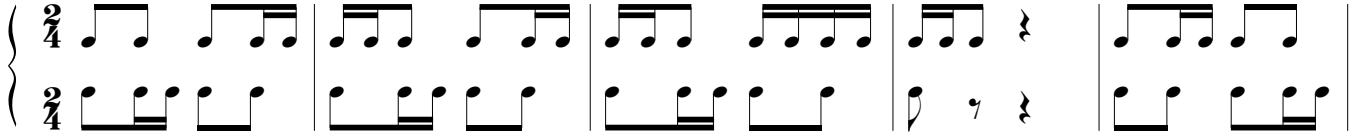
6.K) J.S. Bach (1685 - 1750), "Musette" from *The Notebook of Anna Magdalena Bach*

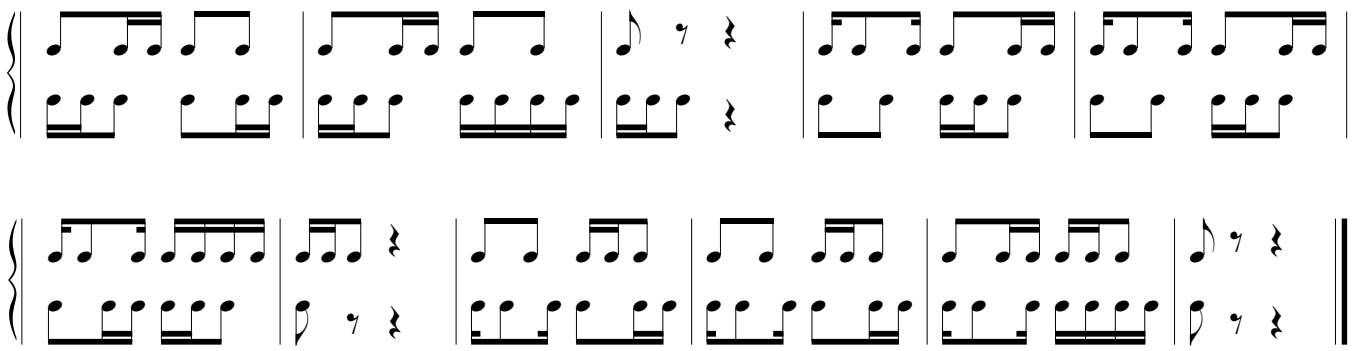
[Allegretto (♩= 96)**]**

Preparatory Exercise 6.3) ♩= 40 - 80

6.L) **Adagio** (♩= 52)

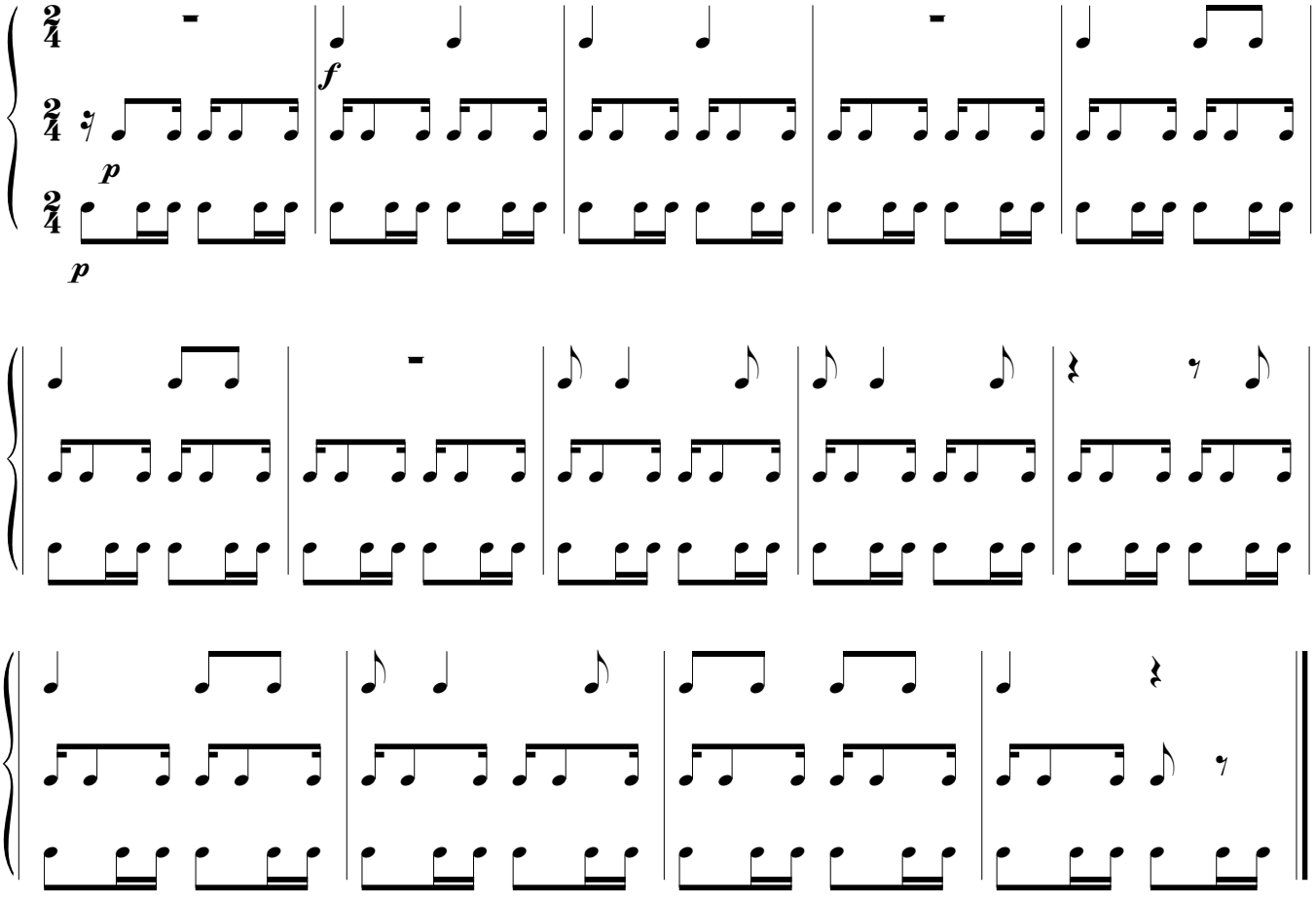




6.M) **Andante** (♩ = 60)

6.N) **Allegretto** (♩=72)

6.O) **Allegro non troppo, leggiero** (♩ = 76)

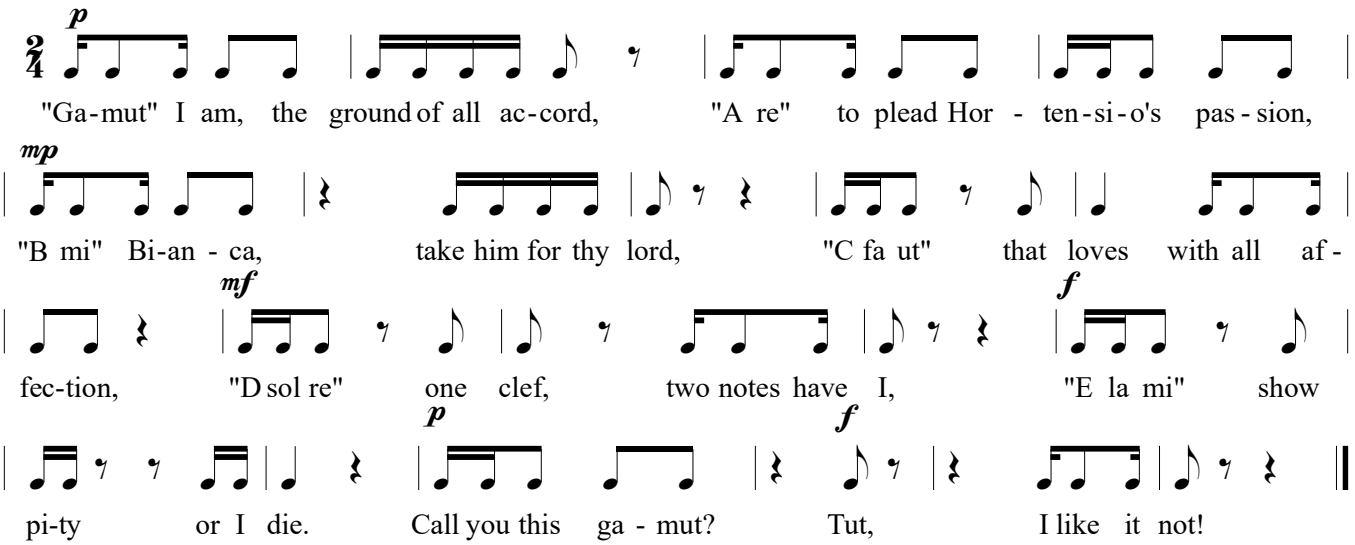




6.P) **Andantino** (♩ = 60)

6.Q) William Shakespeare (1564 - 1616), from *The Taming of the Shrew*: Act III, Scene 1

Hortensio: Madam, before you touch the instrument
To learn the order of my fingering
I must teach you the rudiments of art,
To teach you gamut in a briefer sort ...[2]

Andantino (♩ = 72)


p
"Ga-mut" I am, the ground of all ac-cord, "A re" to plead Hor - ten-si-o's pas-sion,
mp
"B mi" Bi-an - ca, take him for thy lord, "C fa ut" that loves with all af -
mf
fec-tion, "D sol re" one clef, two notes have I,
f
"E la mi" show
p
pi-ty or I die. Call you this ga - mut?
f
Tut, I like it not!

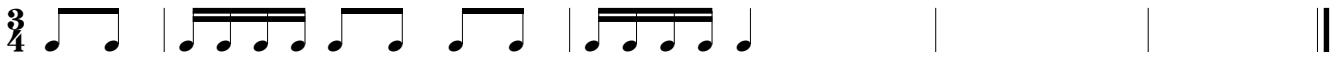
[2]·Hortensio is here courting Bianca. His gamut, or scale, that Bianca reads was given an elaborate explanation by Henry Collin Miller in "A Shakespearean Music Lesson" (*Notes and Queries*, 165 [1933]: 255-57). As with "Doe, a deer," there is a series of puns, of which the least obscure to modern ears, if "mi" is pronounced as "my," are "B mi Bianca" and "E la mi show pity," which can be heard respectively as "Be my Bianca" and "Ill am I, show pity."

Structured Improvisation

1. For each of the examples below, create a second half equal in length to the opening provided, using any of the rhythms introduced so far.

6 IM.1)

6 IM.2)

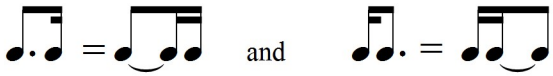


6 IM.3)

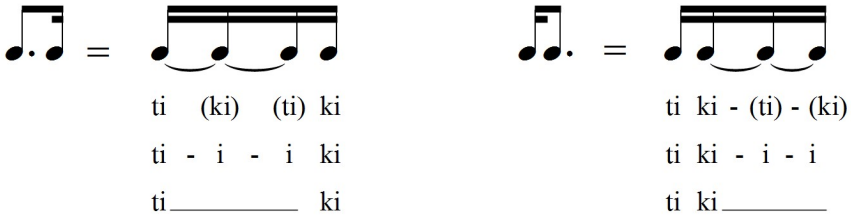
2. Using the first measure (or pick-up plus first measure) of each of the above examples, improvise a musical period. Practice making both parallel and contrasting periods.

7. DOTTED EIGHTHS IN SIMPLE METER

Since a dot adds to a note half of its value, a dot adds to an eighth-note the value of a sixteenth-note:



Two of the rhythm solfege systems, counting and Takadimi, treat the dotted eighth and sixteenth combination and its reverse as tied versions of four sixteenth notes. A number of variants of the Kodály method of rhythm solfege have been introduced over the years to make it more logical and more adaptable to complex rhythms. Remembering that the Kodály method is based on learning material aurally first and secondarily by giving the sounds a name explains some of its perceived arbitrariness. The dotted eighth and sixteenth pattern is traditionally voiced as tim-ka; its reverse, sixteenth and dotted eighth is voiced as tik-um. The final "m" allows easy sustaining of the dotted note. In order to make this system more "logical," these patterns are sometimes treated as variants of the four sixteenth-note pattern with three of its notes tied.



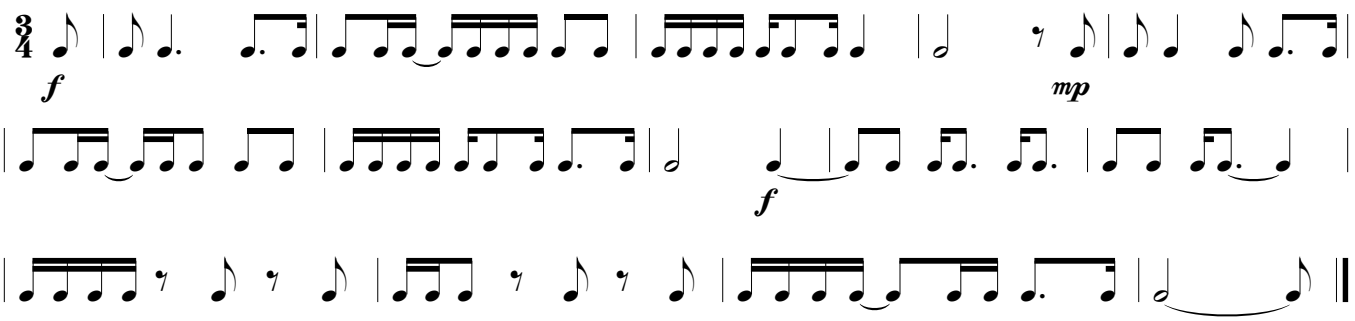
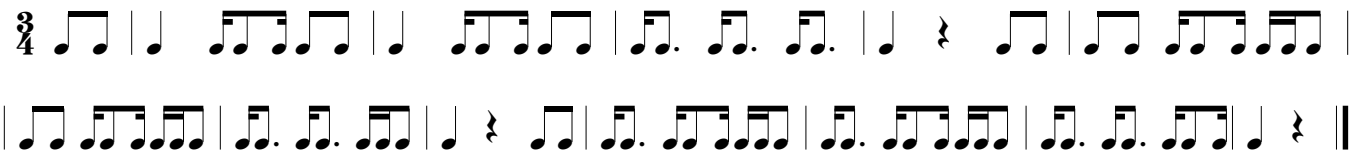
When teaching adults, if the rhythm pattern has not already been accurately learned aurally, this method might be preferable to using the traditional syllables, which rely on imitation. Students can be first asked to pulse the tied sixteenth-notes to ensure accurate performance, but it must be stressed early on that the dotted note represents a single, continuous sound.

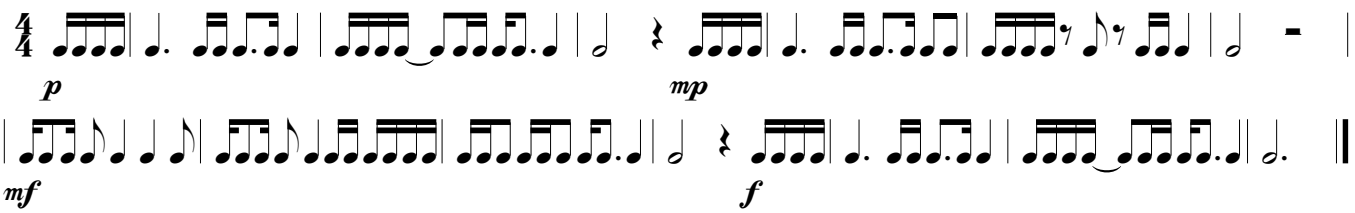
The double dot, introduced in study 7.C, adds to a note three quarters of its value (half plus half of the half); the double dot thus almost doubles the value of a note:

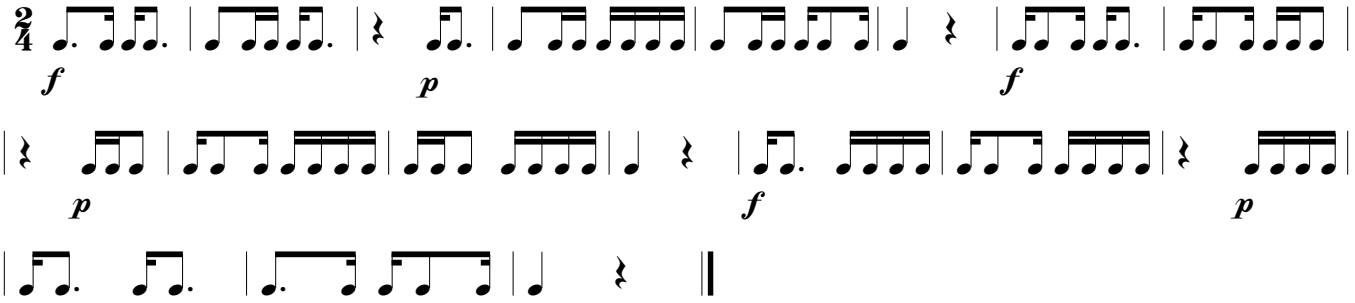
Preparatory Exercise 7.1) ♩ = 52-100

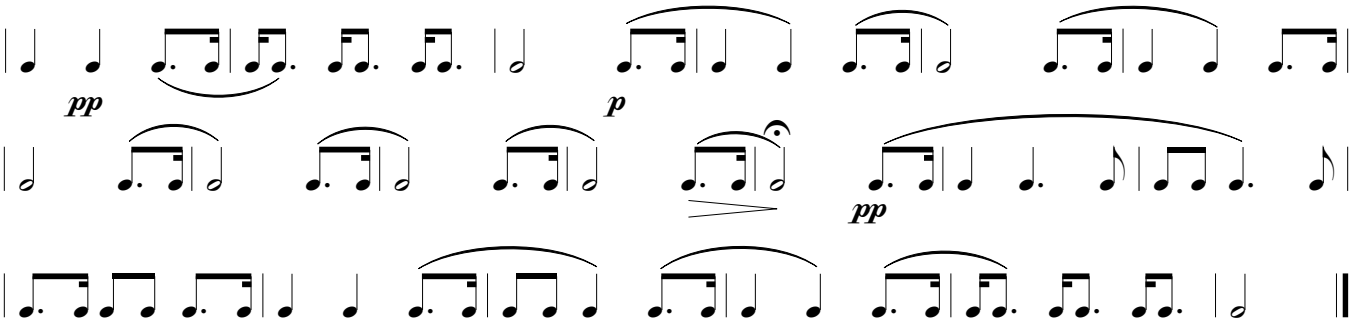
Counting	1 e & a 2 & a 3 a	1 & a 2 & 3 a	1 e & a 2 e a 3 e
Kodály	ti ki ti ki ti ti ki ti- ki	ti ti ki ti ti ti- ki	ti ki ti ki ti ki- ki ti ki-
Takadimi	ta ka di mi ta di mi ta mi	ta di mi ta di ta mi	ta ka di mi ta ka mi ta ka

| | | |

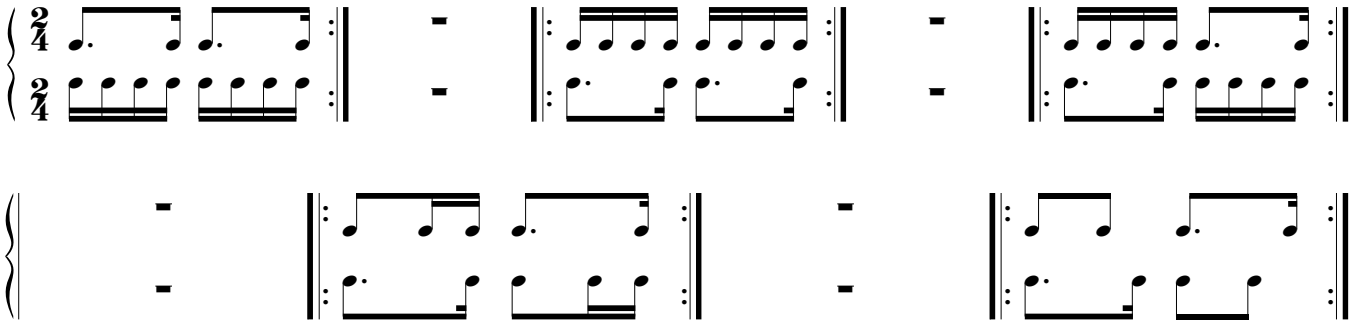
7.D) **Moderato** (♩ = 108)

7.E) **Allegro ma non troppo** (♩ = 104)

7.F) **Allegretto** (♩ = 72)

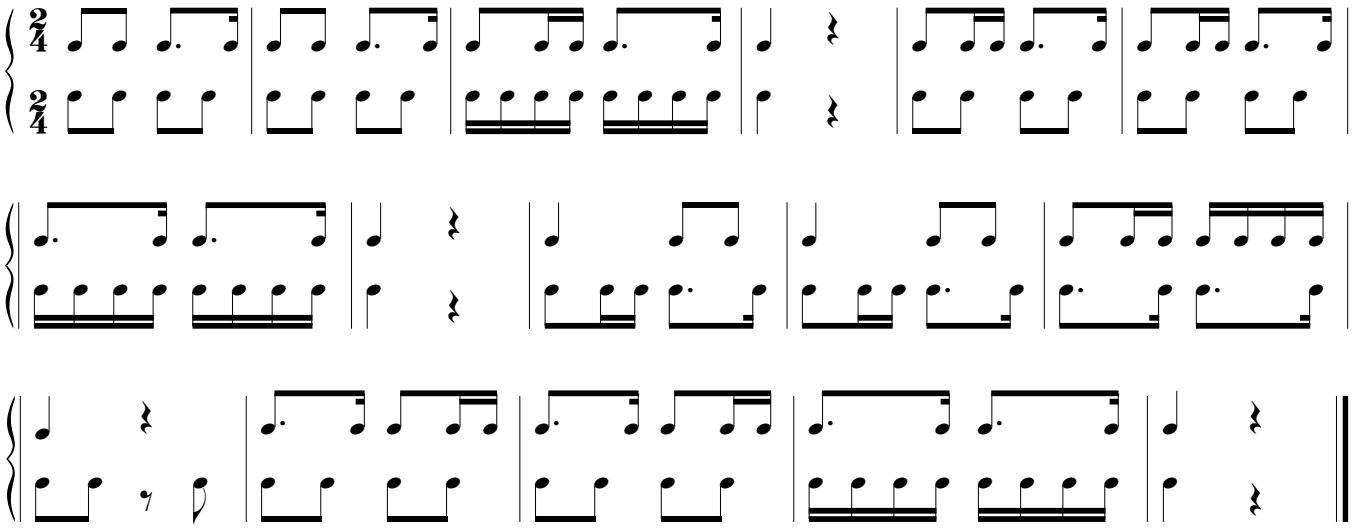


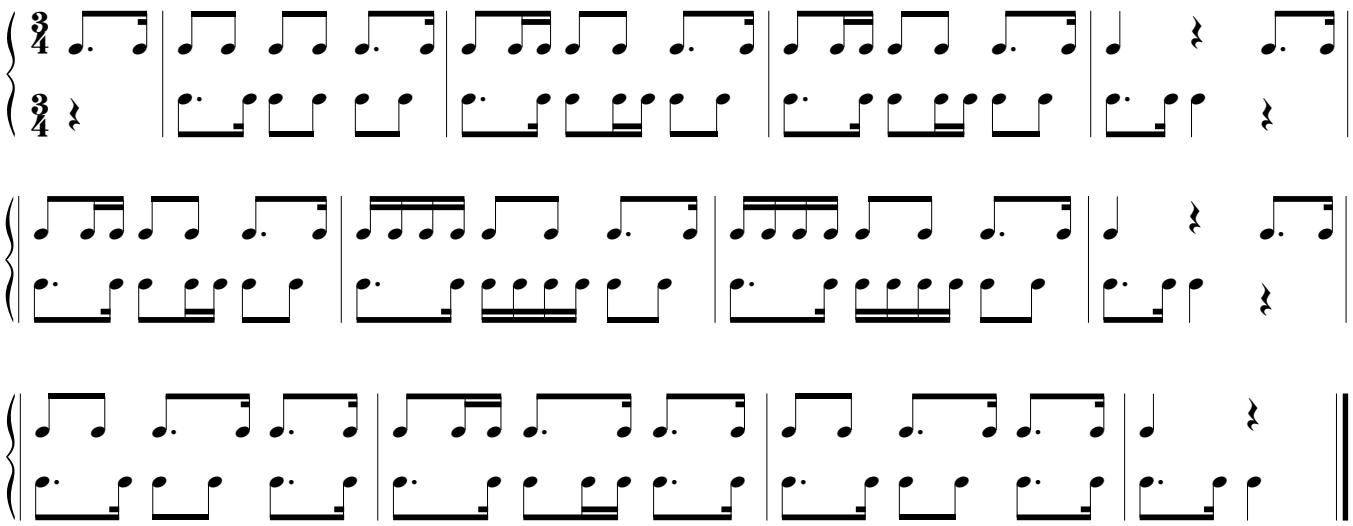
7.G) **Allegretto** (♩ = 80)

7.H) Hamish MacCunn (1868 - 1916), *By the Burnside*, Opus 30, Nr. 1
Andante espressivo



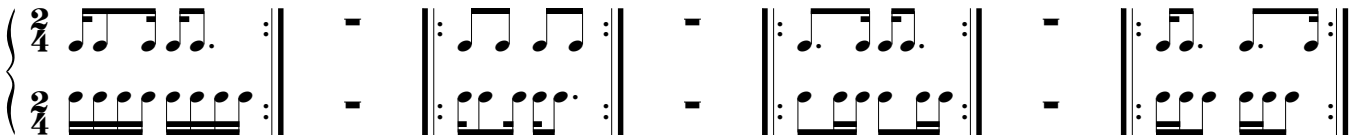
Preparatory Exercise 7.2) ♩ = 48-84



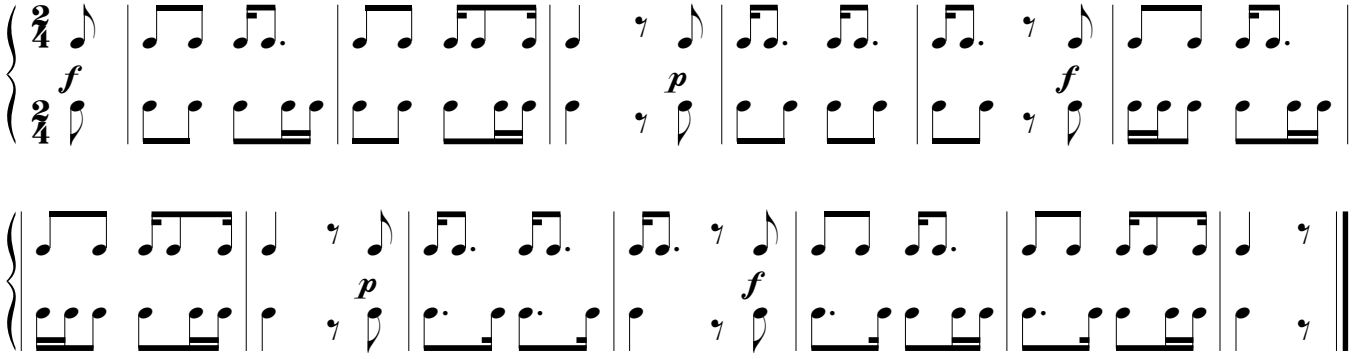
7.I) **Andante** (♩ = 69)

7.J) **Andante** (♩ = 66)



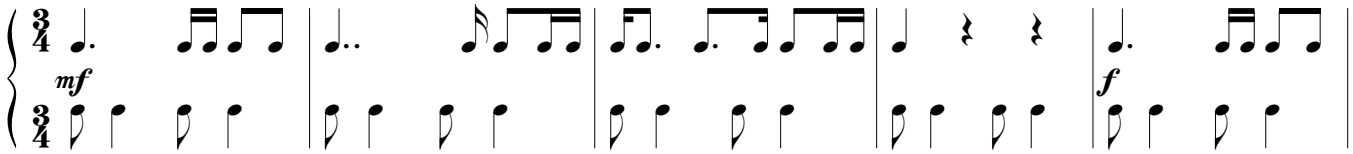
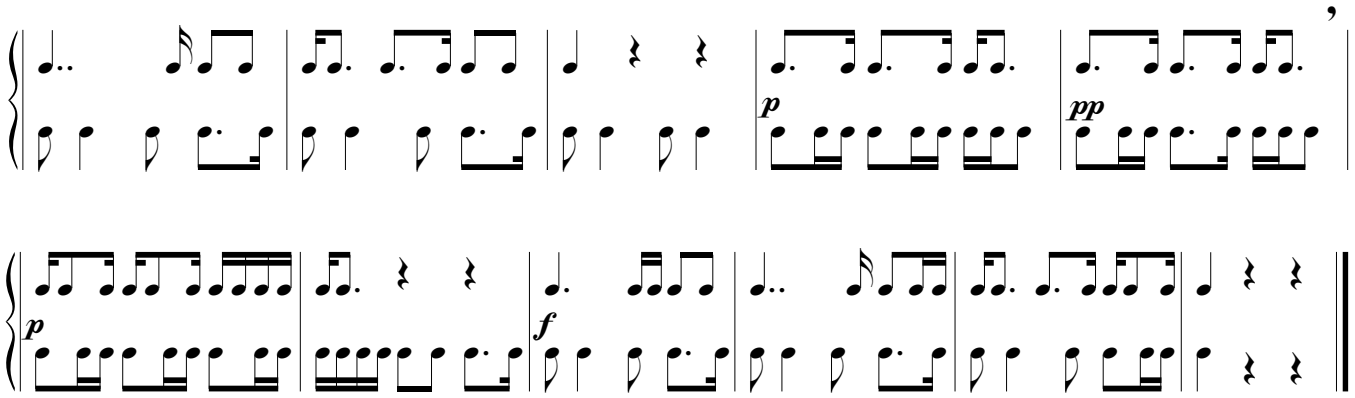
Preparatory Exercise 7.3) ♩ = 48-84

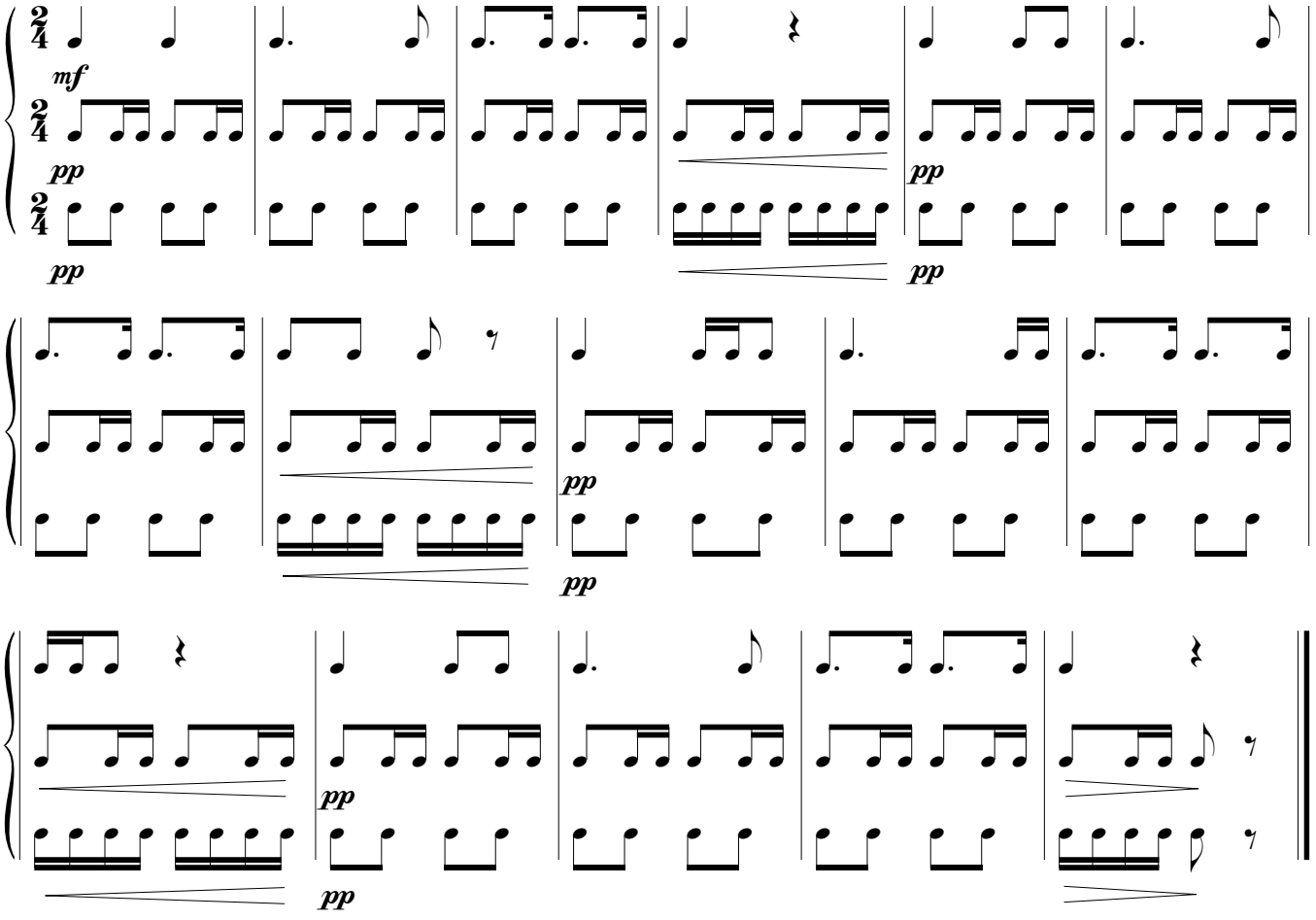


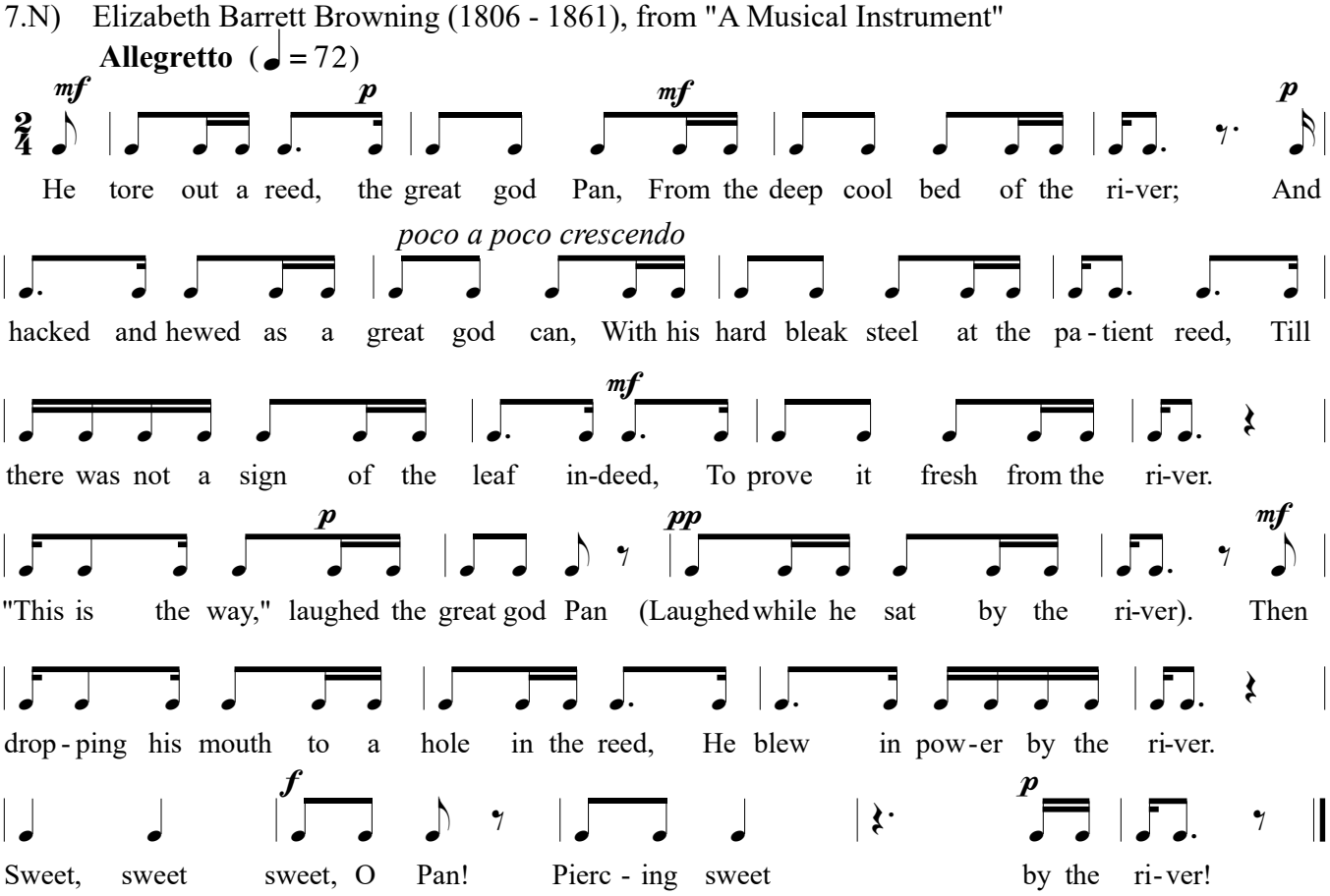
7.K) **Andante** (♩ = 60)



7.L) **Allegretto** (♩ = 76)



7.M) **Adagio** (♩ = 60)

7.N) Elizabeth Barrett Browning (1806 - 1861), from "A Musical Instrument"


Allegretto (♩ = 72)
mf
p
mf
p
He tore out a reed, the great god Pan, From the deep cool bed of the ri-ver; And
poco a poco crescendo
hacked and hewed as a great god can, With his hard bleak steel at the pa - tient reed, Till
mf
there was not a sign of the leaf in-deed, To prove it fresh from the ri-ver.
p
pp
mf
"This is the way," laughed the great god Pan (Laughed while he sat by the ri-ver). Then
drop - ping his mouth to a hole in the reed, He blew in pow - er by the ri-ver.
f
p
Sweet, sweet sweet, O Pan! Pierc - ing sweet by the ri - ver!

Structured Improvisation

Complete each measure of the four-measure phrases using a combination of rests and any rhythm pattern learned thus far, trying not to let any measure be identical to any other measure. It is good practice to go around the classroom having a different student complete each measure as this will foster listening skills and the ability to spontaneously react in a musical way to other musicians' input. It is important to become aware of how rhythm alone can be used to create form in music. Strive to make the last measure of each phrase sound conclusive and bring the phrase to a definitive end.

7 IM.1)

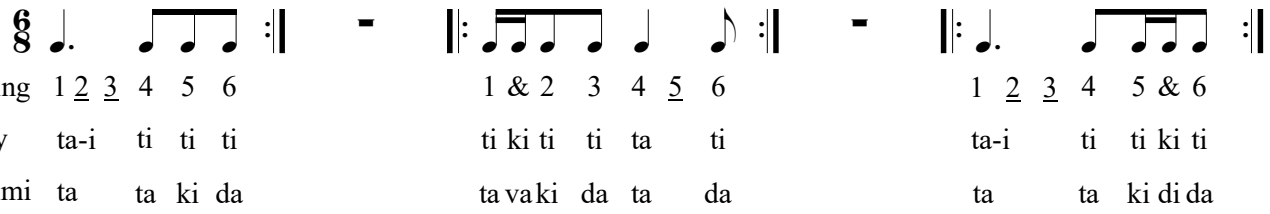
7 IM.2)

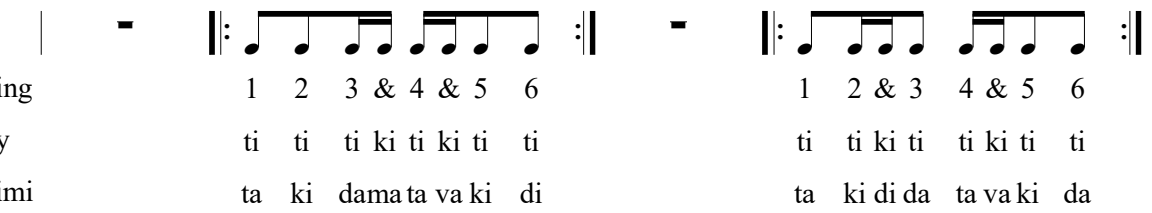
7 IM.3)

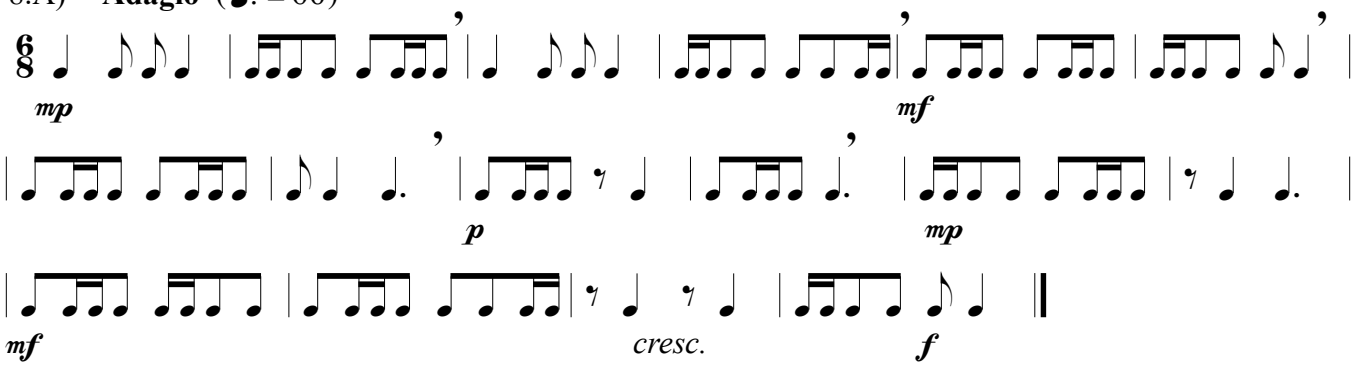
8. SIXTEENTH-NOTES IN SIX-EIGHT METER

By virtue of its triplet subdivision of the beat, six-eight meter has a greater variety of rhythm patterns possible using sixteenth notes than does two-four meter. Organizing these various combinations can be helpful in becoming familiar with them.The convention of notation that sixteenth-notes within a beat be beamed together makes it difficult in some patterns to see the basic three eighth-notes of the dotted quarter beat. For example, has to be understood as .

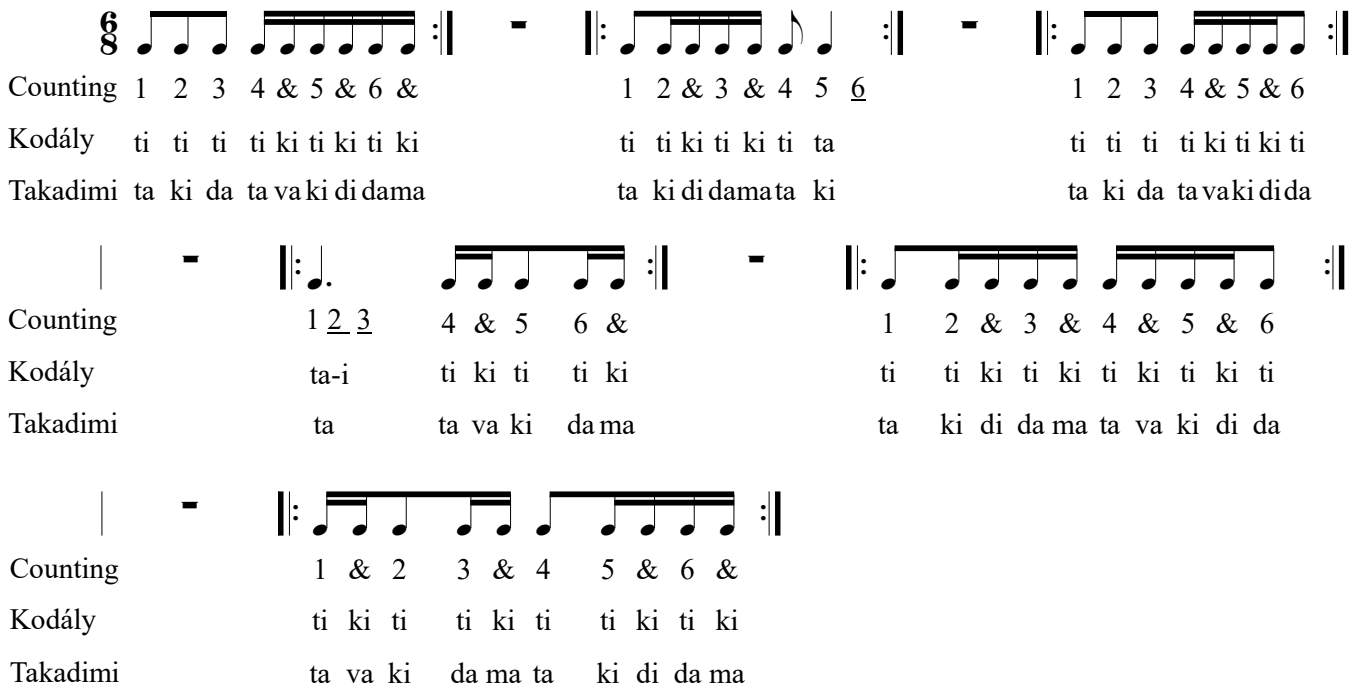
Four-note patterns: Remembering that the beat unit in six-eight meter is the dotted quarter note, eighth-notes represent the first level of beat division. Dividing just one of the three eighth-note beat divisions will produce a four-note pattern. These are the three simplest of the four-note patterns.

Preparatory Exercise 8.1) ♩. = 40-76

Counting 1 2 3 4 5 6 | 1 & 2 3 4 5 6 | 1 2 3 4 5 & 6
Kodály ta-i ti ti ti | ti ki ti ti ta ti | ta-i ti ti ki ti
Takadimi ta ta ki da | ta va ki da ta da | ta ta ki di da

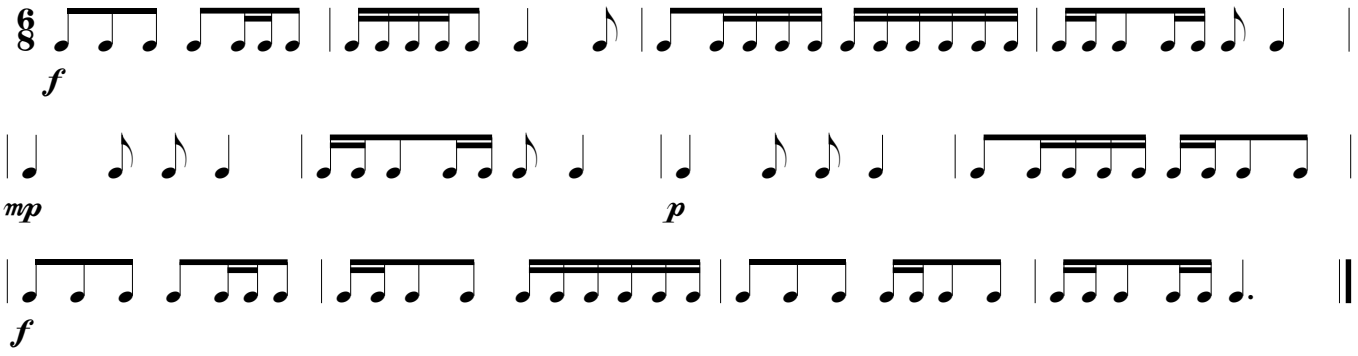


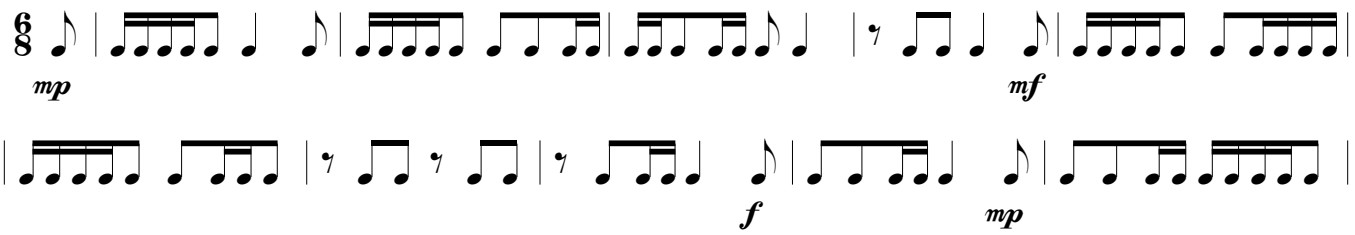
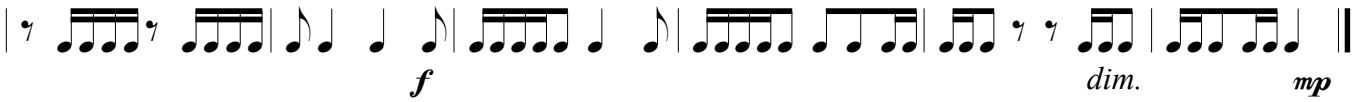
8.A) **Adagio** (♩. = 60)

Five- and six-note patterns. Subdividing two of the three eighth-note beat divisions will produce a five-note pattern, while subdividing all three eighth-notes yields a six-note pattern.

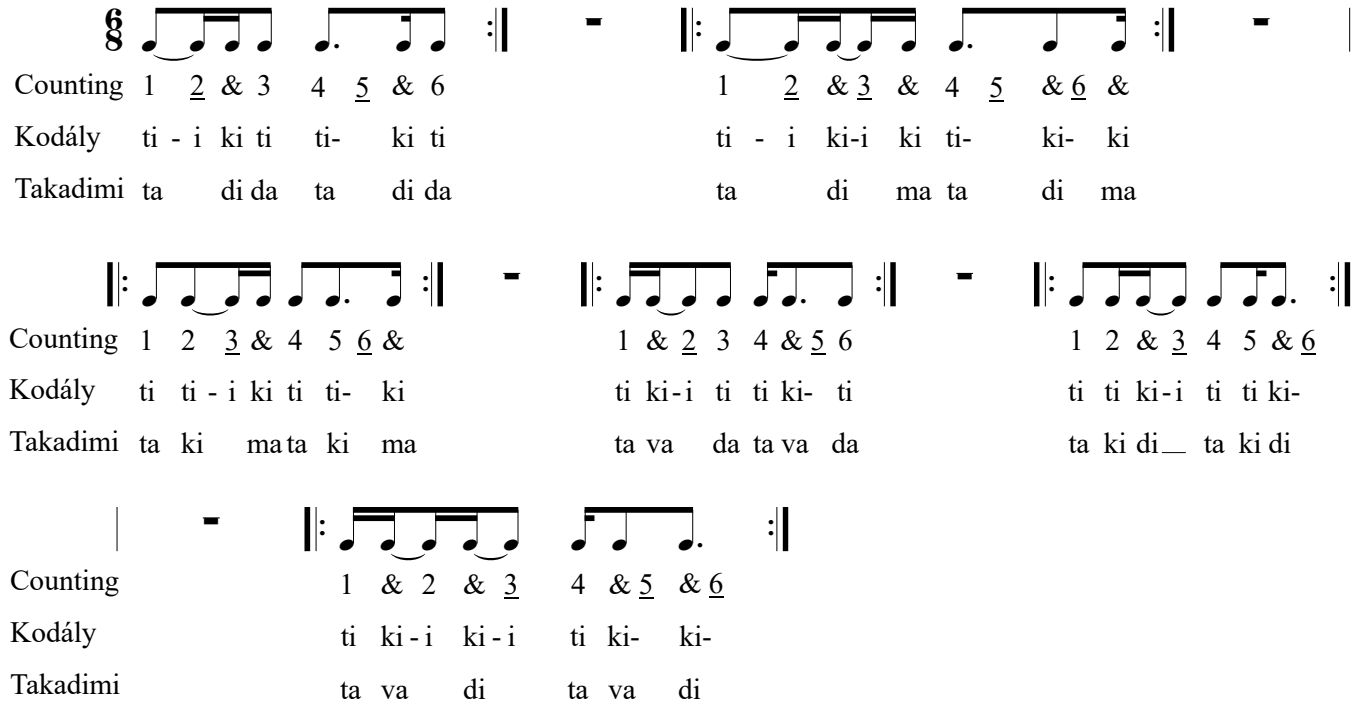
Preparatory Exercise 8.2) ♩. = 40-76


Counting 1 2 3 4 & 5 & 6 &
Kodály ti ti ti ti ki ti ki ti ki
Takadimi ta ki da ta va ki di dama
Counting 1 2 & 3 & 4 5 6
Kodály ti ti ki ti ki ti ta
Takadimi ta ki di dama ta ki
Counting 1 2 3 4 & 5 & 6
Kodály ti ti ti ti ki ti ki ti
Takadimi ta ki da ta va ki di da
Counting 1 2 3 4 & 5 6 &
Kodály ta-i ti ki ti ti ki
Takadimi ta ta va ki da ma
Counting 1 2 & 3 & 4 & 5 & 6
Kodály ti ti ki ti ki ti ki ti ki ti
Takadimi ta ki di da ma ta va ki di da
Counting 1 & 2 3 & 4 5 & 6 &
Kodály ti ki ti ti ki ti ti ki ti ki
Takadimi ta va ki da ma ta ki di da ma

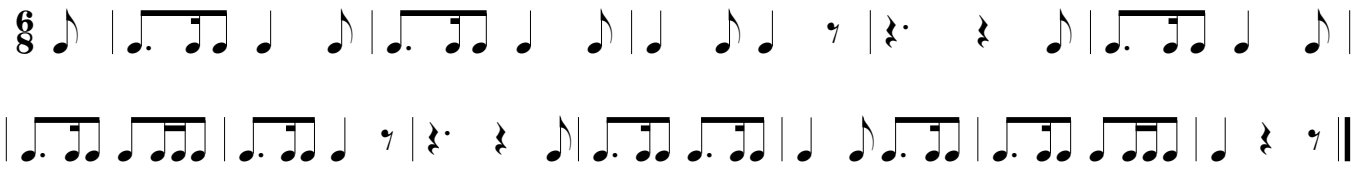
8.B) **Allegro** (♩. = 88)

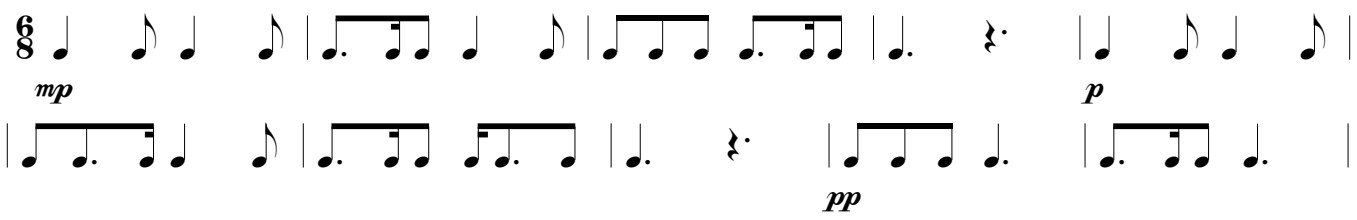
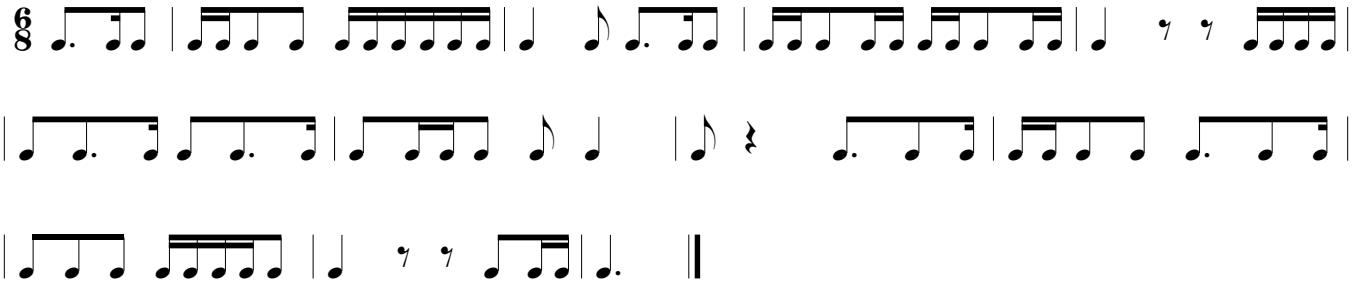


8.C) **Grazioso** (♩. = 66)

Tied- and dotted-note patterns. The remaining patterns can all be derived by rewriting tied notes as a single note or a dotted note.

Preparatory Exercise 8.3) ♩. = 50-96

Counting 1 2 & 3 4 5 & 6
Kodály ti - i ki ti ti- ki ti
Takadimi ta di da ta di da
1 2 &3 & 4 5 &6 &
ti - i ki-i ki ti- ki- ki
ta di ma ta di ma
Counting 1 2 3 & 4 5 6 &
Kodály ti ti - i ki ti ti- ki
Takadimi ta ki ma ta ki ma
1 & 2 3 4 &5 6
ti ki-i ti ti ki- ti
ta va da ta va da
1 2 & 3 4 5 &6
ti ti ki-i ti ti ki-
ta ki di ta ki di
Counting 1 & 2 & 3 4 &5 &6
Kodály ti ki-i ki-i ti ki- ki-
Takadimi ta va di ta va di

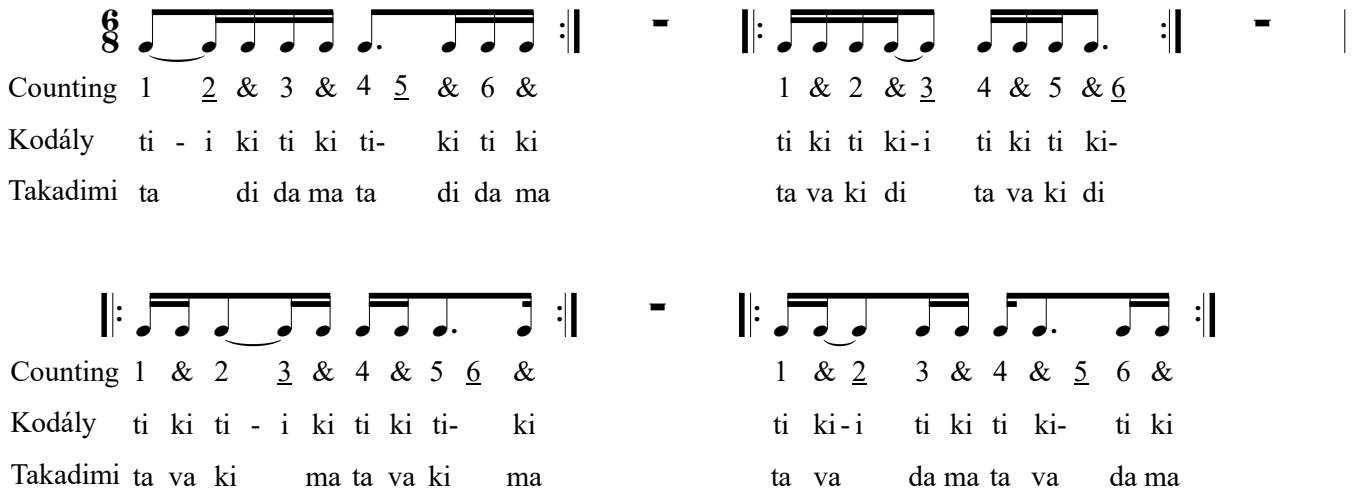
8.D) **Adagio** (♩. = 52)

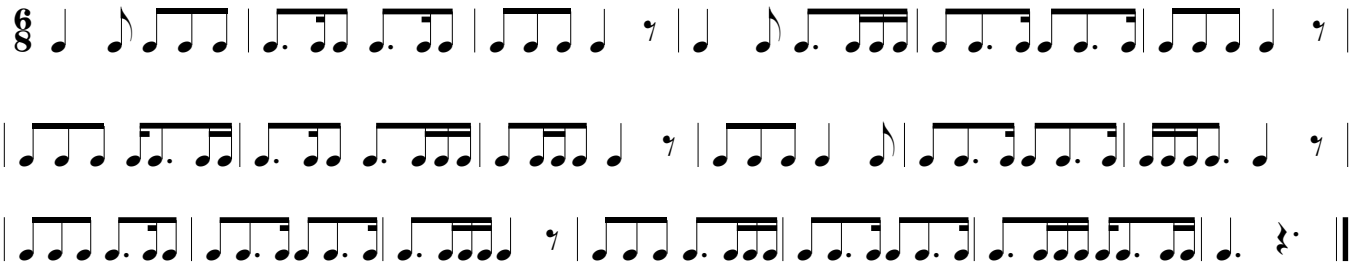
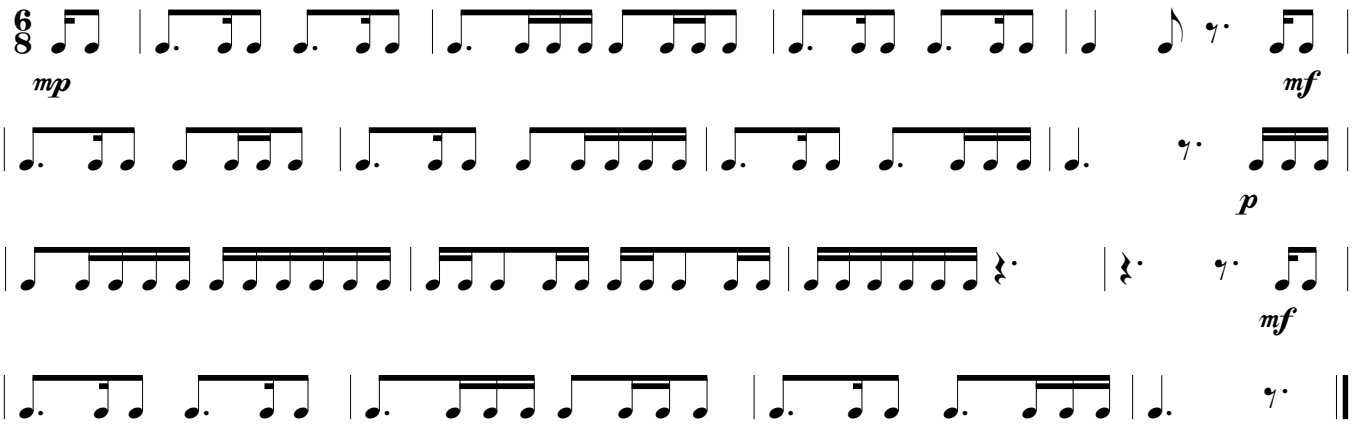
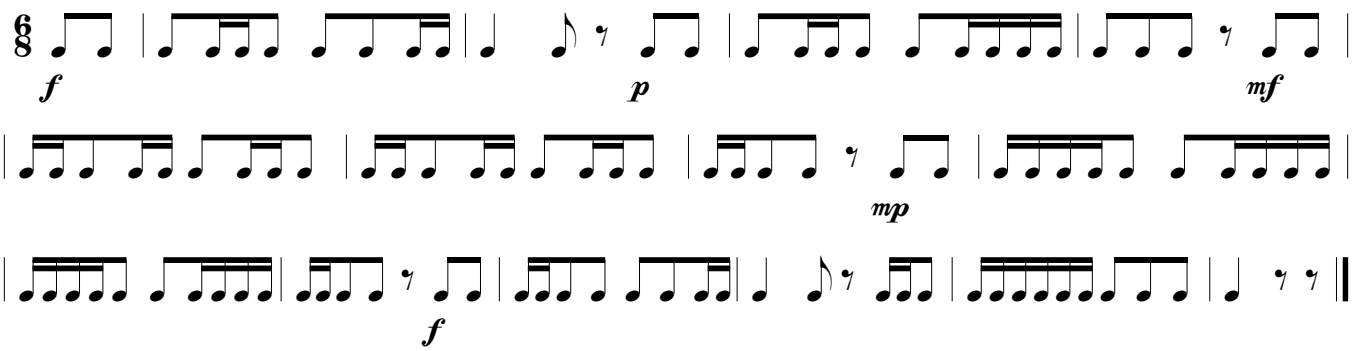
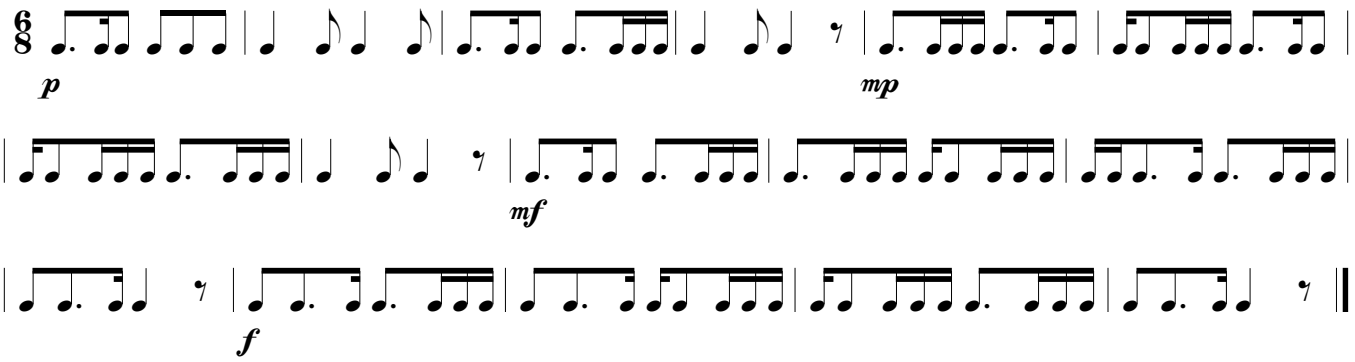


8.E) **Grazioso** (♩. = 66)

8.F) **Adagio** (♩. = 44)

Preparatory Exercises 8.4) ♩. = 40-76

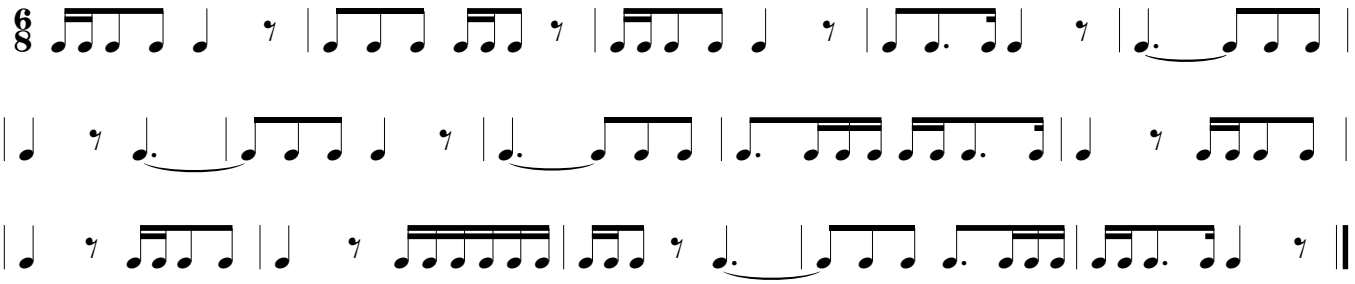
| | | |

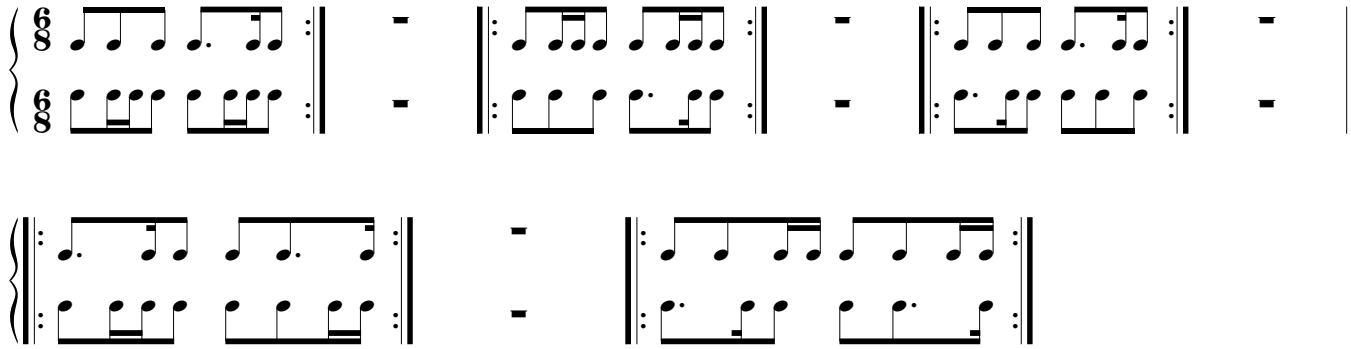
Preparatory Exercises 8.5) ♩. = 50-96

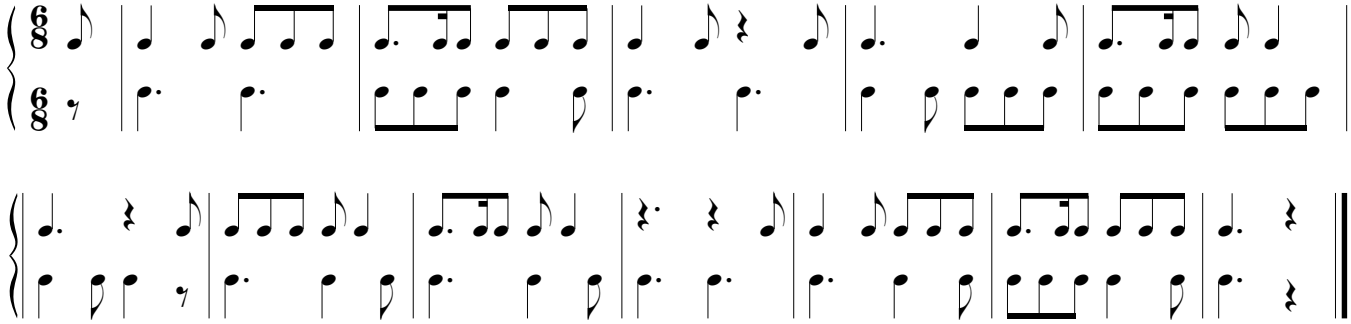

Counting 1 2 & 3 & 4 5 & 6 &
Kodály ti - i ki ti ki ti- ki ti ki
Takadimi ta di da ma ta di da ma
1 & 2 & 3 4 & 5 & 6
ti ki ti ki - i ti ki ti ki-
ta va ki di ta va ki di
Counting 1 & 2 3 & 4 & 5 6 &
Kodály ti ki ti - i ki ti ki ti- ki
Takadimi ta va ki ma ta va ki ma
1 & 2 3 & 4 & 5 6 &
ti ki - i ti ki ti ki- ti ki
ta va da ma ta va da ma

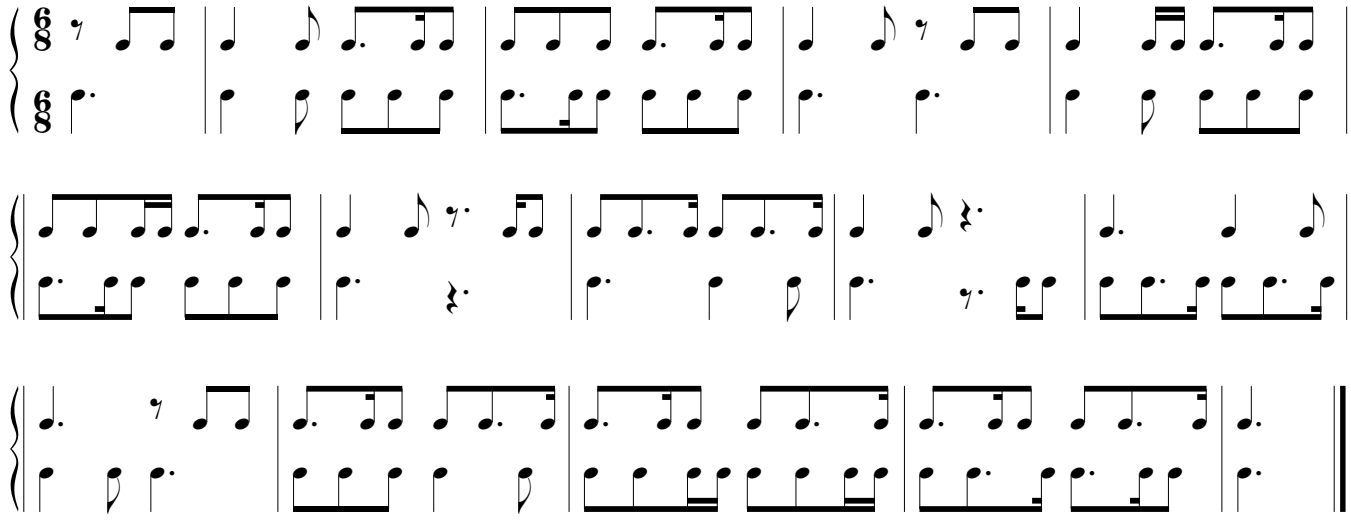
8.H) **Allegro** (♩. = 88)

8.I) **Allegretto** (♩. = 66)

8.J) **Allegretto** (♩. = 108)

8.K) **Andante** (♩. = 60)

8.L) Georg Phillipp Telemann (1681 - 1767),"Singet Gott in eurem Herzen," Cantata Nr. 55 from *Harmonischer Gottesdienst* (mm 11-25)

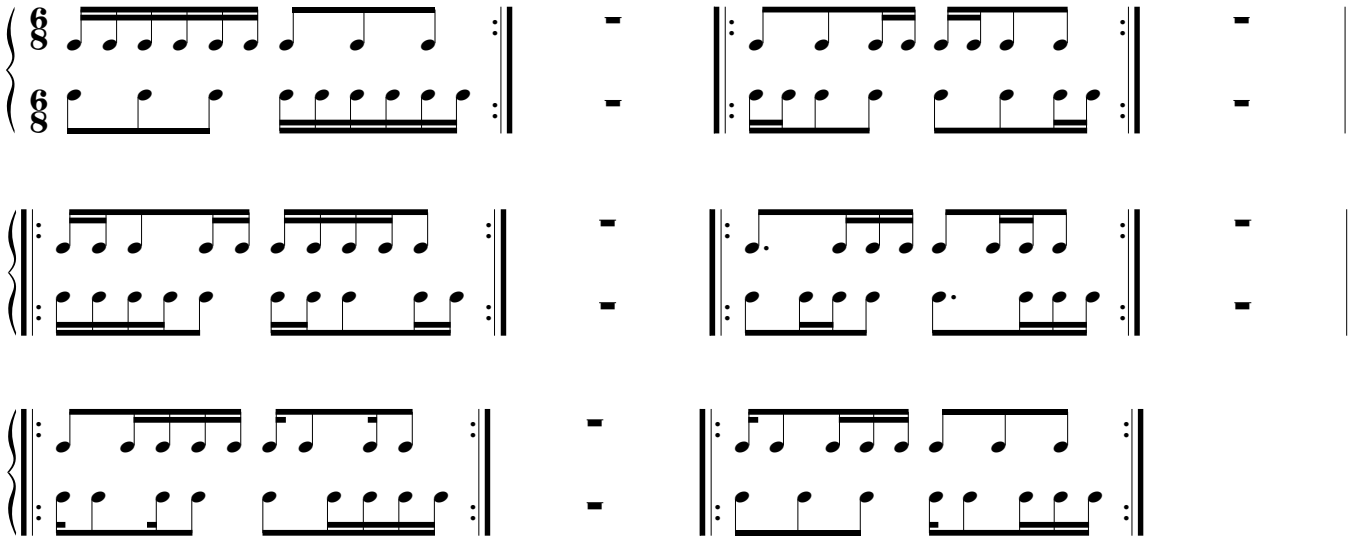
[Adagio]



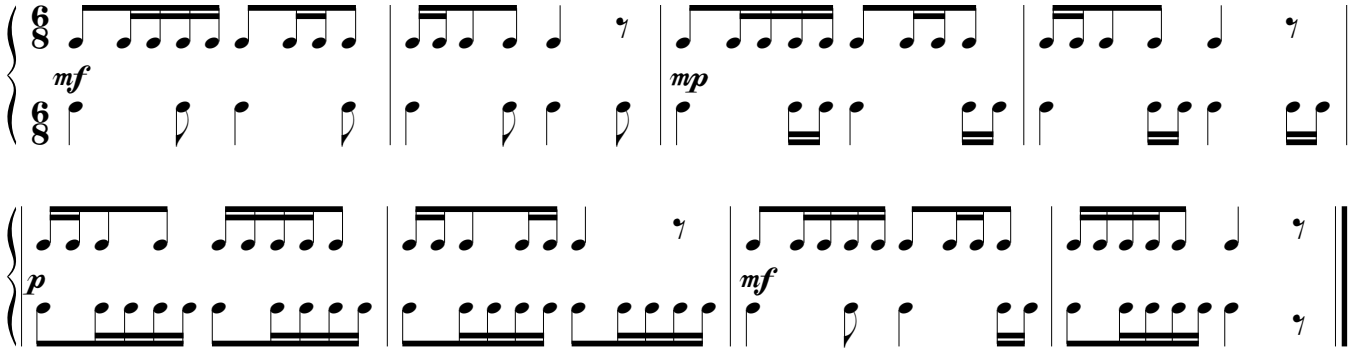
Preparatory Exercise 8.6) ♩. = 40-66

8.M) **Allegro** (♩. = 88)

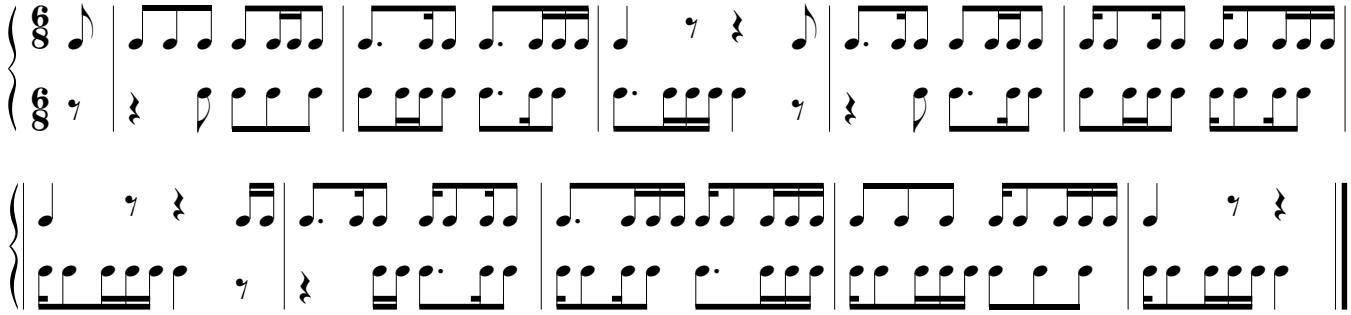
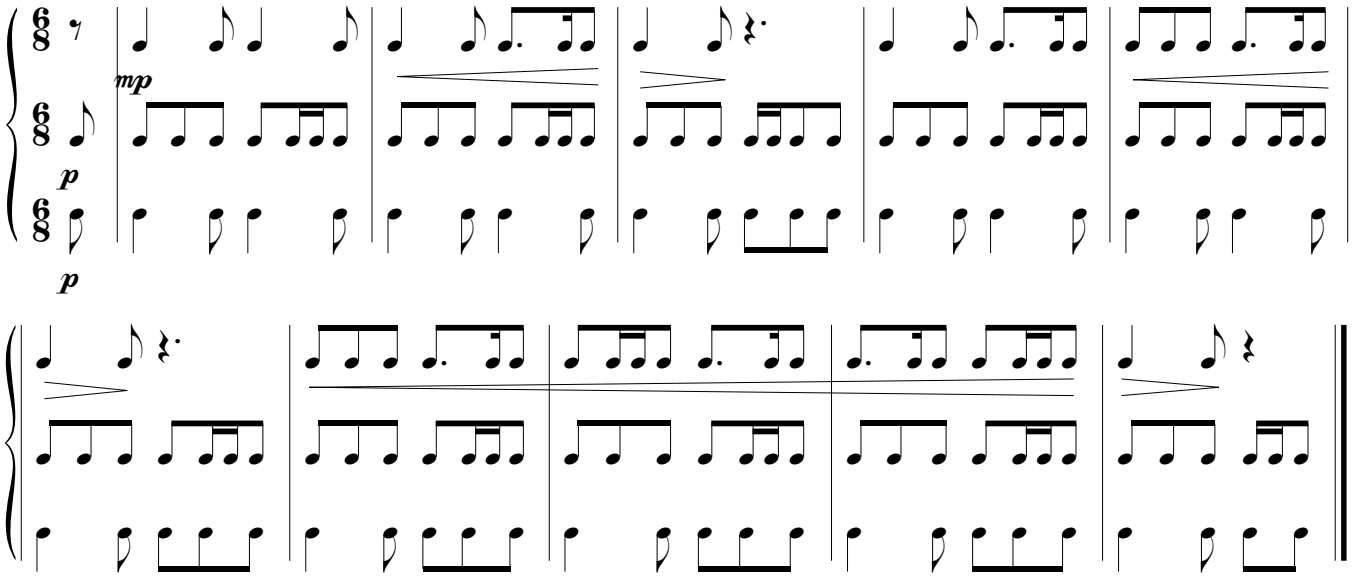


8.N) **Andante** (♩. = 48)

Preparatory Exercise 8.7) ♩. = 40-66

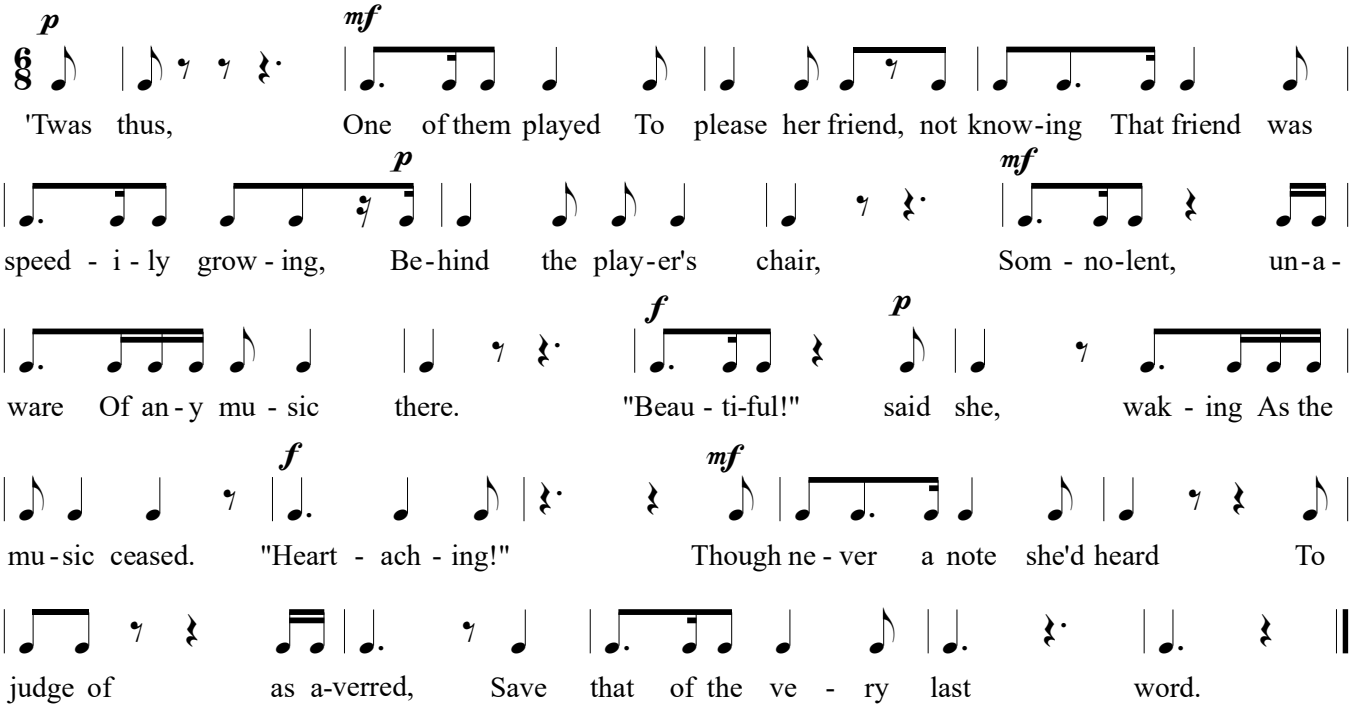


8.O) **Allegretto** (♩. = 56)



8.P) **Adagio** (♩. = 44)

8.Q) **Allegretto** (♩. = 56)

8.R) Thomas Hardy (1840 - 1928), from "A Musical Incident"

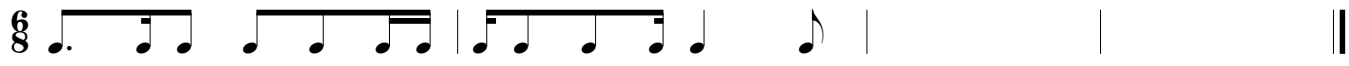
Andantino (♩. = 66)


p
mf
'Twas thus, One of them played To please her friend, not know-ing That friend was
p
mf
speed - i - ly grow - ing, Be-hind the play-er's chair, Som - no-lent, un-a -
f
p
ware Of an - y mu - sic there. "Beau - ti-ful!" said she, wak - ing As the
f
mf
mu - sic ceased. "Heart - ach - ing!" Though ne - ver a note she'd heard To
judge of as a-verred, Save that of the ve - ry last word.

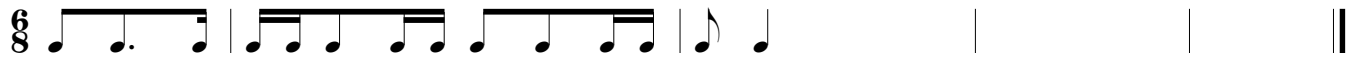
Structured Improvisation

1. For each of the examples below, create a second half equal in length to the opening provided using any of the rhythms introduced so far. Try to incorporate rests into your improvisations.

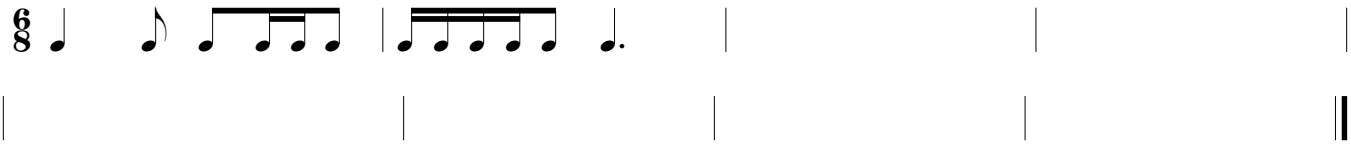
8 IM.1)



8 IM.2)

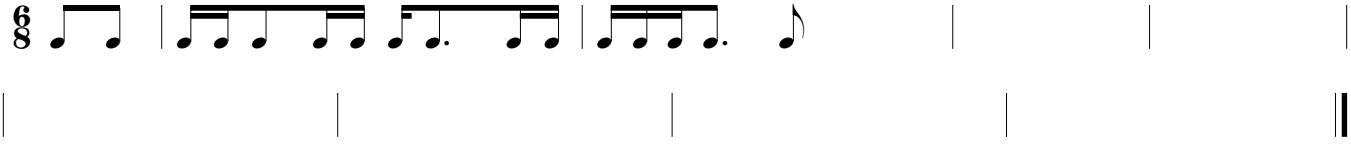
8 IM.3)

2. Create 8-measure periods and sentences using the opening half-phrases given below.

8 IM.4)



8 IM.5)

8 IM.6)

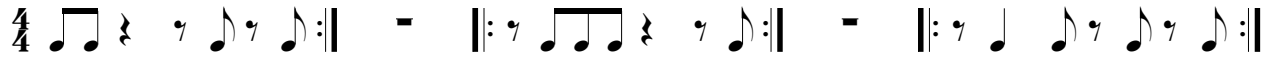


9. MORE RESTS AND SYNCOPATION IN SIMPLE METER

In performing a phrase that contains rests, we should still aim to understand and project the whole phrase. Rests interrupt the sound, but they should not interrupt the flow of the phrase.

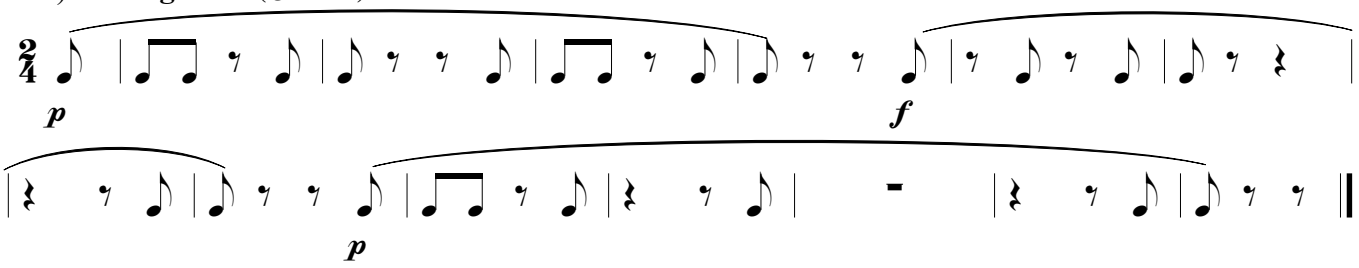
In this chapter and again in Chapter 10, three of the studies are written with flags instead of beams. This notation is sometimes encountered in vocal music, where notes sung to different syllables may not be connected with beams. The first step in reading such notation is to bracket the notes of beats where the beats are not obvious.

Preparatory Exercise 9.1) ♩ = 80-144

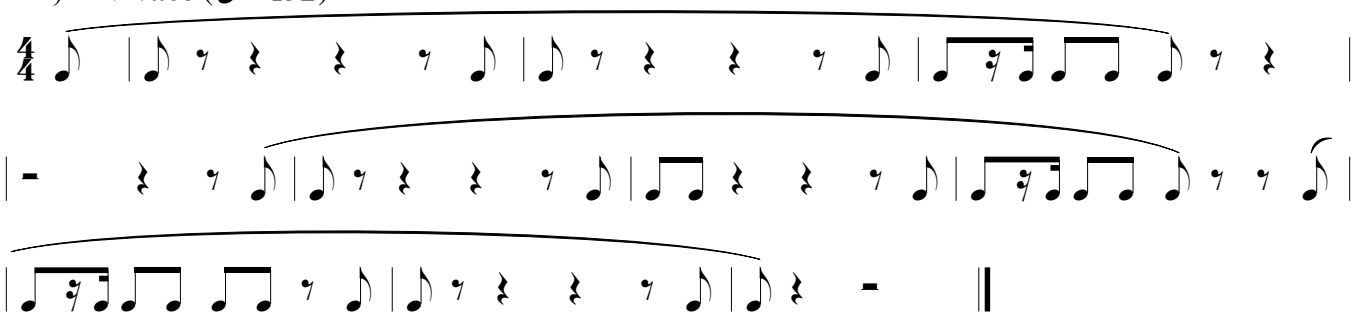


Counting	1 & (2) (3) & (4) &	(1) & 2 & (3) (4) &	(1) & 2 & (3) & (4) &
Kodály	ti ti (ta) (ti) ti (ti) ti	(ti) ti ti ti (ta) (ti) ti	(ti) ta ti (ti) ti (ti) ti
Takadimi	ta di (ta) (ta) di (ta) di	(ta) di ta di (ta) (ta) di	(ta) di di (ta) di (ta) di

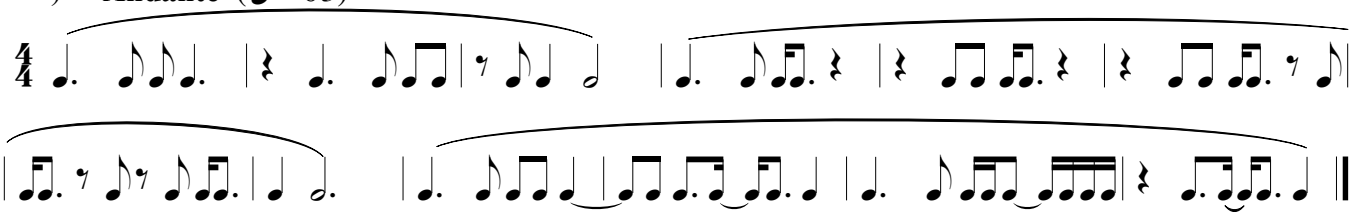
9.A) **Allegretto** (♩ = 88)



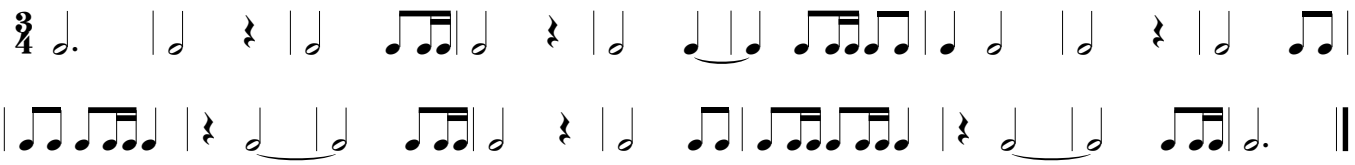
9.B) **Vivace** (♩ = 132)



9.C) **Andante** (♩ = 63)



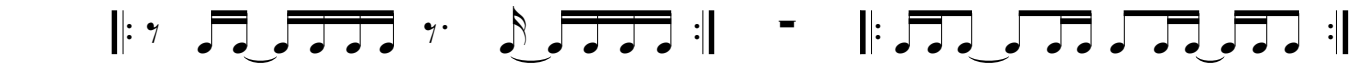
9.D) **Moderato** (♩ = 84)



Preparatory Exercise 9.2) ♩ = 56-96

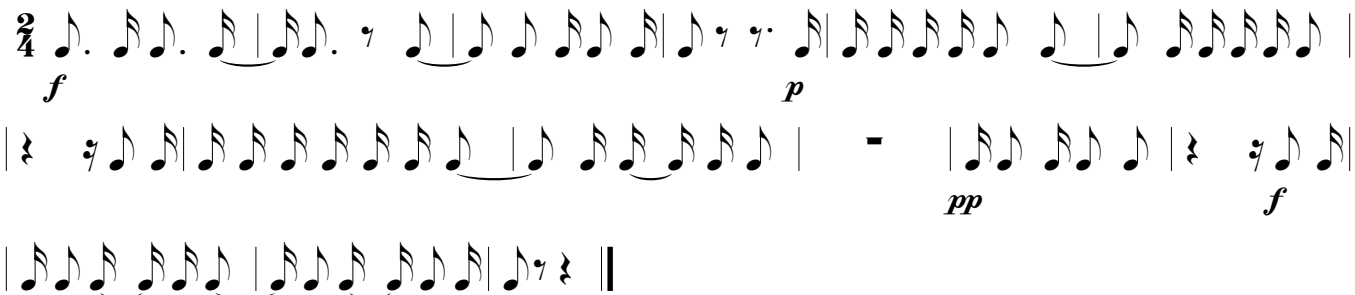
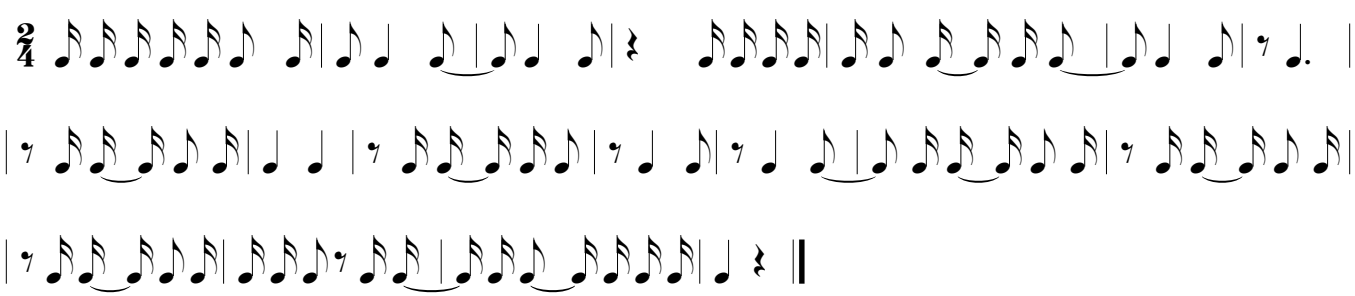
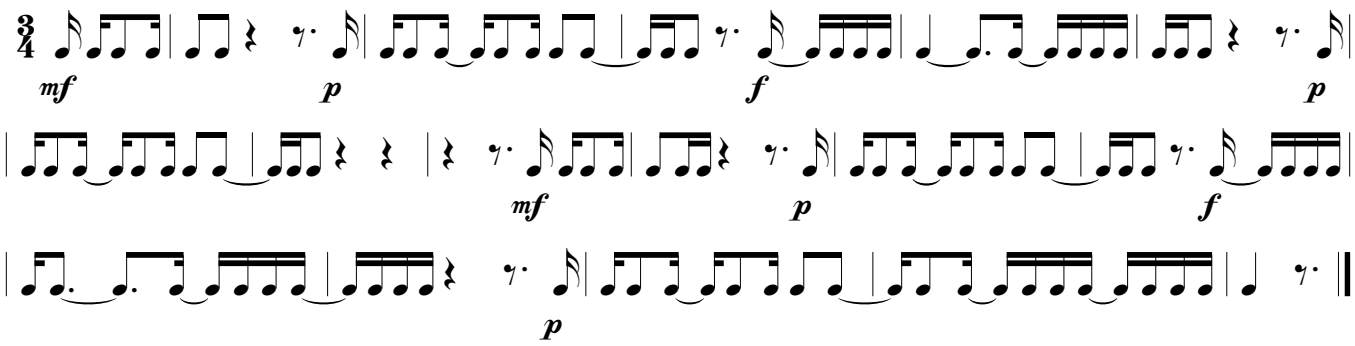
Counting	1	&	2	&	3	&	4	&		1	&	2	&	3	&	4	&
Kodály	ti	ta	ti	-	i	ta	ti			ti	ta	ta	ta	ti			
Takadimi	ta	di	di		di		di			ta	di	di		di		di	

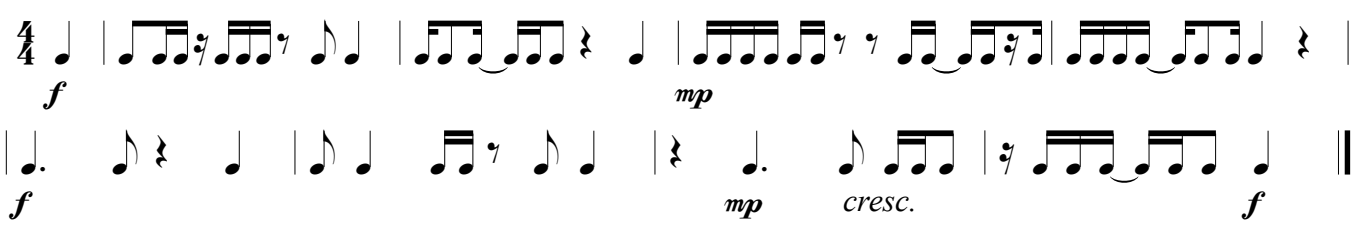
Counting	1	e	&	a	2	e	&	a	3	e	&	a	4	e	&	a		1	e	&	a	2	e	&	a	3	e	&	a	4	e	&	a
Kodály	ti	ki-		ki	ti	ki-		ki	ti	ki-		ki-i		ki-		ki		ti	ki-		ki	ti	ki-		ki	ti	ki-		ki-		ki-		ki
Takadimi	ta	ka		mi	ta	ka		mi	ta	ka		mi		ka		mi		ta	ka		mi	ta	ka		mi	ta	ka		mi		ka		mi

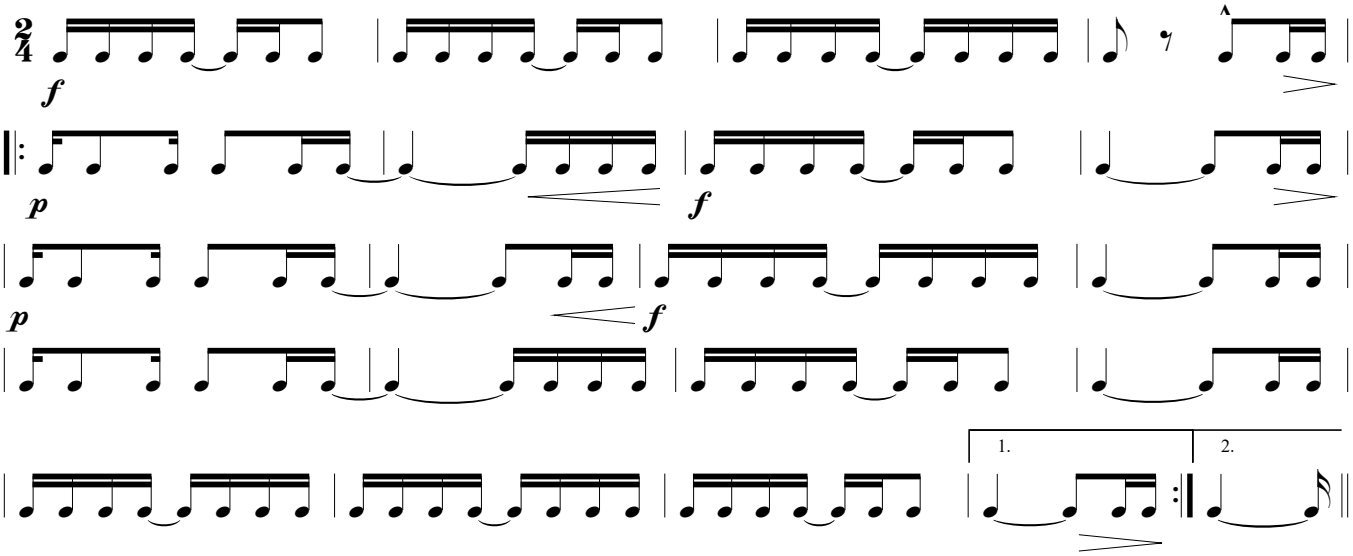
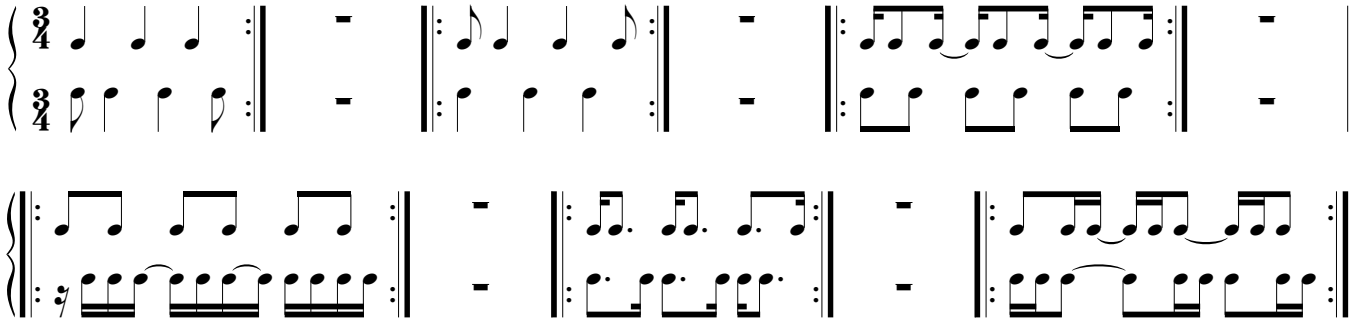


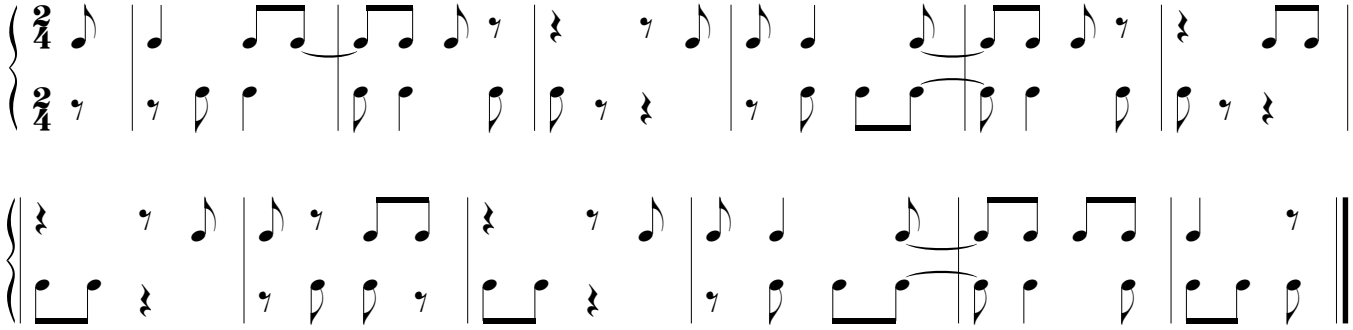
Counting	(1)		&	a	2	e	&	a	(3e&)	a	4	e	&	a			1	e	&	2	&	a	3	&	a	4	e	&				
Kodály	(ti)	ti	ki	-	i	ki	ti	ki	(ti-)	ki	-	i	ki	ti	ki			ti	ki	ti	-	i	ti	ki	ti	ti	ki	-	i	ki	ti	
Takadimi	(ta)	di	mi		ka	di	mi		(ta)	mi		ka	di	mi				ta	ka	di		di	mi	ta	di	mi	ka	di				

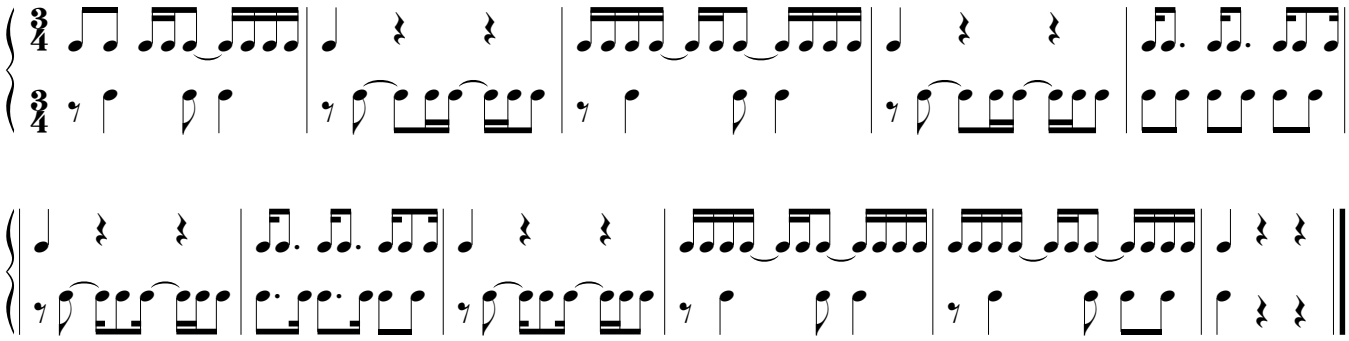
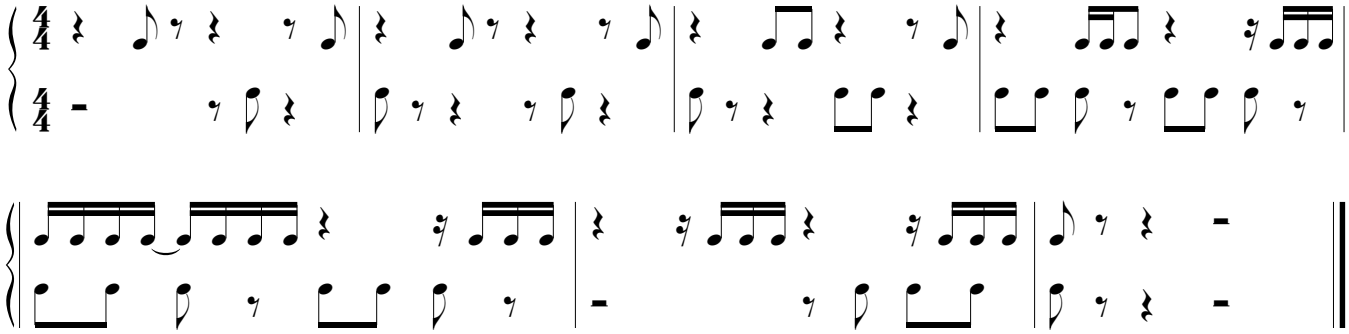
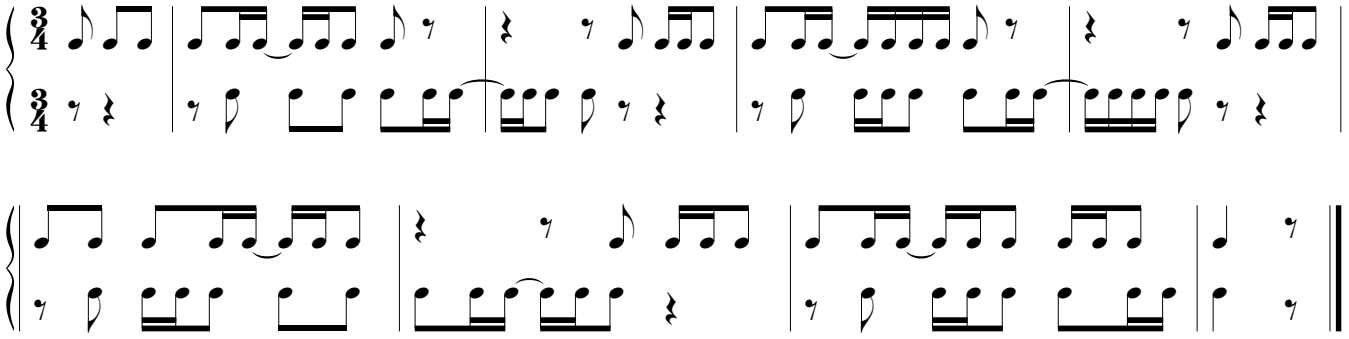
Counting									1	e	&	a	2	e	&	a	3	e	&	a	4	e	&	a							
Kodály									ti	ki-		-	i	ki	ti-		ki	ti	ki-												
Takadimi									ta	ka				mi	ta		mi	ta	ka												

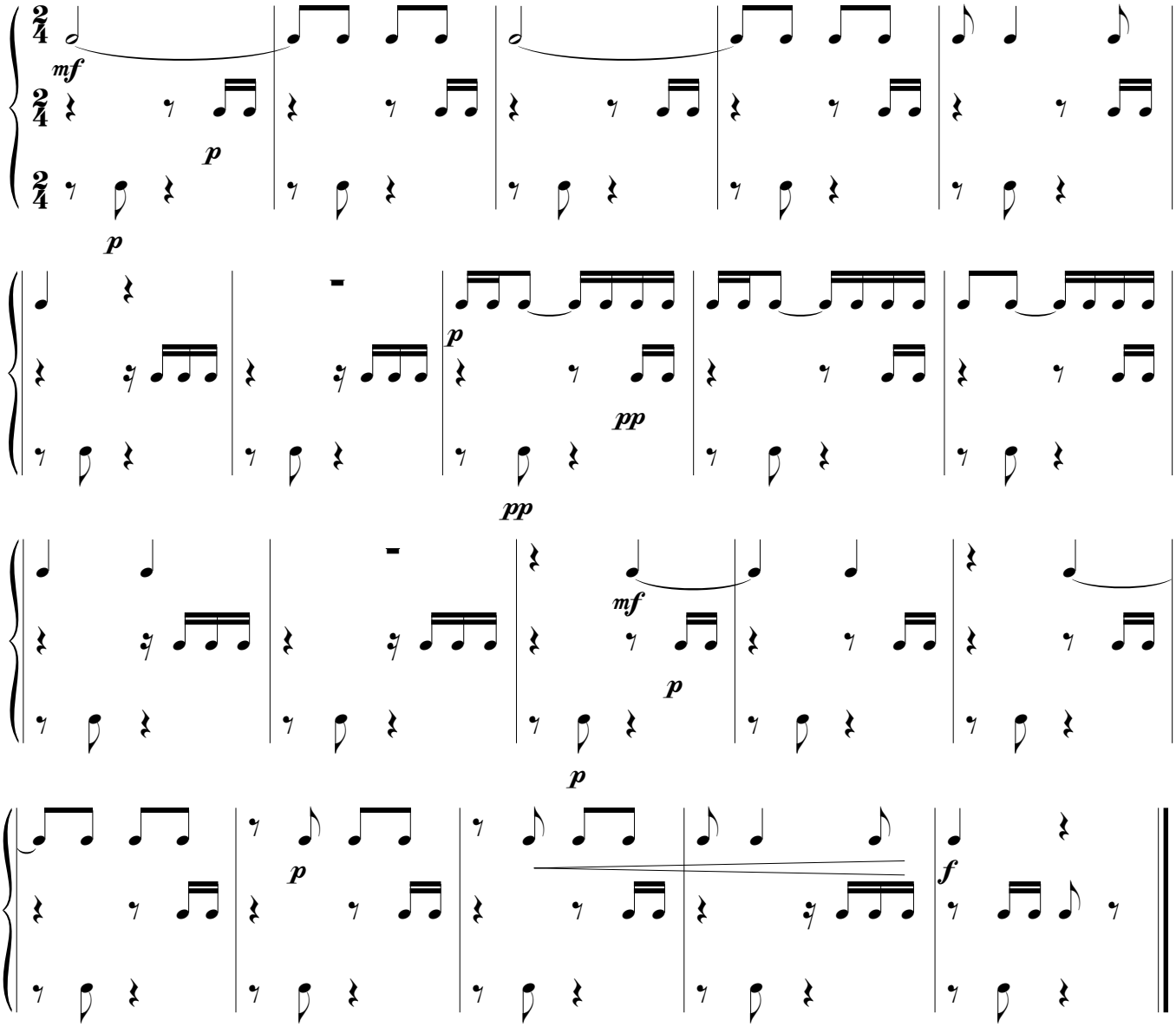
9.E) **Allegretto** (♩ = 80)

9.F) **Allegro** (♩ = 96)

9.G) **Allegretto** (♩ = 72)

9.H) **Allegro** (♩ = 108)



9.I) Scott Joplin (1868 - 1917), *The Entertainer* (mm 1-20)

Preparatory Exercise 9.3) ♩ = 40-80

9.J) **Allegretto** (♩ = 100)

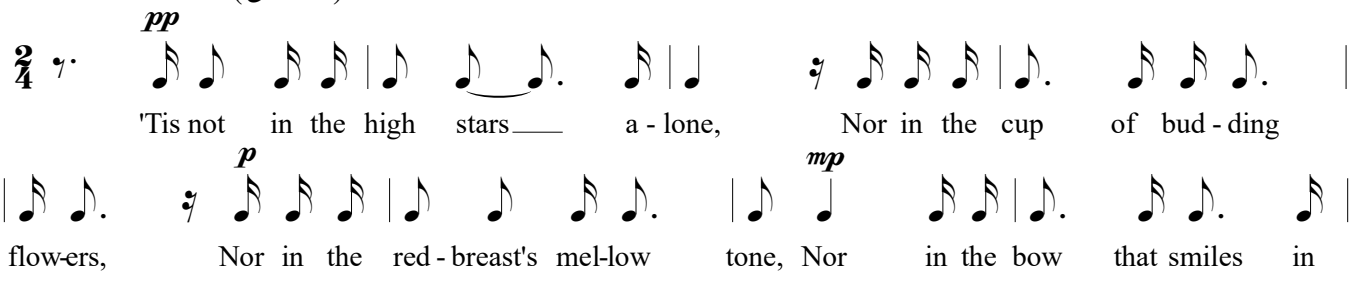


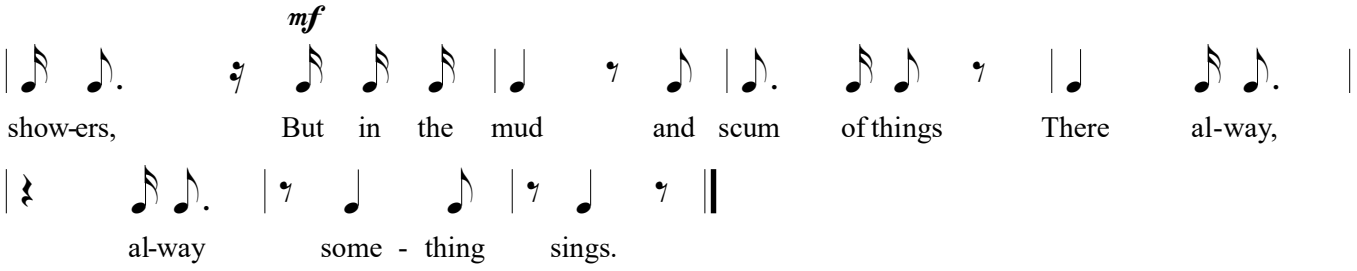
9.K) **Moderato** (♩ = 69)

9.L) **Allegro** (♩ = 92)

9.M) **Allegretto** (♩ = 72)

9.N) **Allegro** (♩ = 100)



9.O) Ralph Waldo Emerson (1803 - 1882), from "Music"

Andante (♩ = 63)

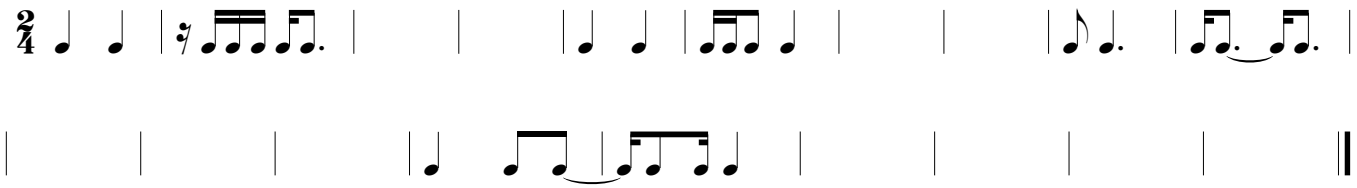
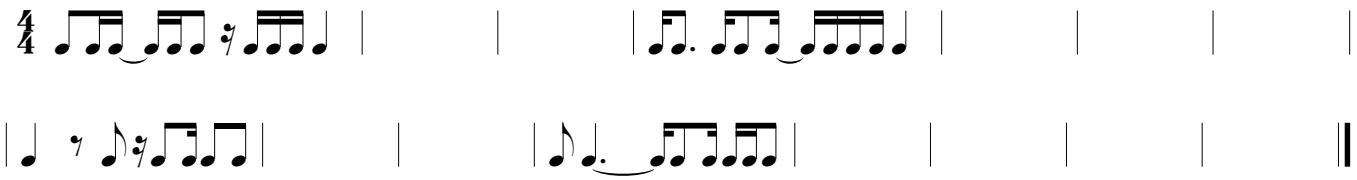

pp
'Tis not in the high stars a - lone, Nor in the cup of bud - ding
p
mp
flow-ers, Nor in the red - breast's mel-low tone, Nor in the bow that smiles in



Structured Improvisation

1. Use these given rhythms as a call and improvise a response of the length specified by the number of blank measures. Remember that a response is not an echo. While it may have a parallel opening, it must differ from the call. An example is given for the first call in 9 IM.1.

Example

9 IM.1)

9 IM.2)

10. MORE RESTS AND SYNCOPATION IN SIX-EIGHT METER

Because the beats have more divisions in compound meter than in simple meter, tapping the eighth-note or using a metronome set at the speed of the eighth-note, until the patterns are thoroughly familiar, may be especially helpful in ensuring correct performance.

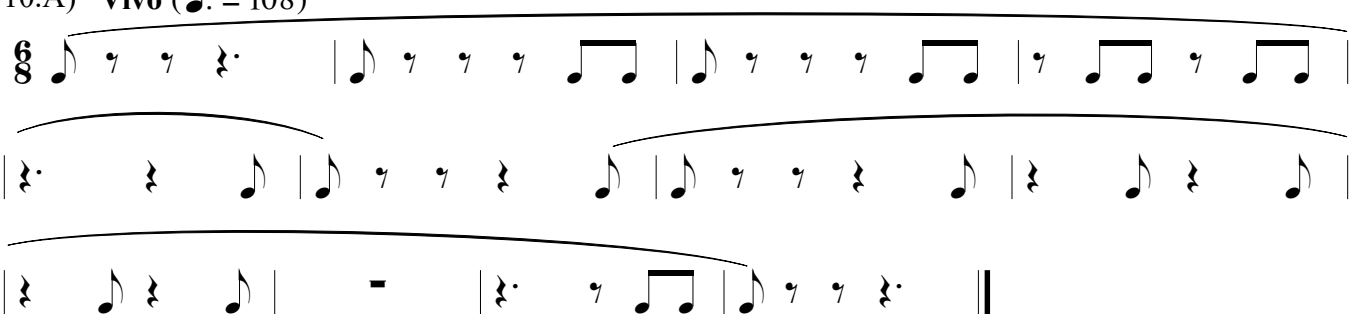
Preparatory Exercise 10.1) ♩. = 40-72

Counting	(1)	2	3	(4)	(5)	6		1	&	2	&	3	&	4	&	5	&	6	&					
Kodály	(ti)	ti	ti	(ti)	(ti)	ti		ti	ki-		ki	ti	ki-		ki-		ki	ti	ki					
Takadimi	(ta)	ki	da	(ta)	(ki)	da		ta	va		di	da	ma		va		di	da	ma					

Counting			1	&	2	3	&	(4)	&	5	6	&			1	&	2	&	3	&	4	&	5	&	6
Kodály			ti	ki	ti	ti	ki	(ti)	ki	ti	ti	ki			ti	ki-		ki	ti	ki	ti	ki-		ki	ti
Takadimi			ta	va	ki	da	ma	(ta)	va	ki	da	ma			ta	va		di	da	ma	ta	va		di	da

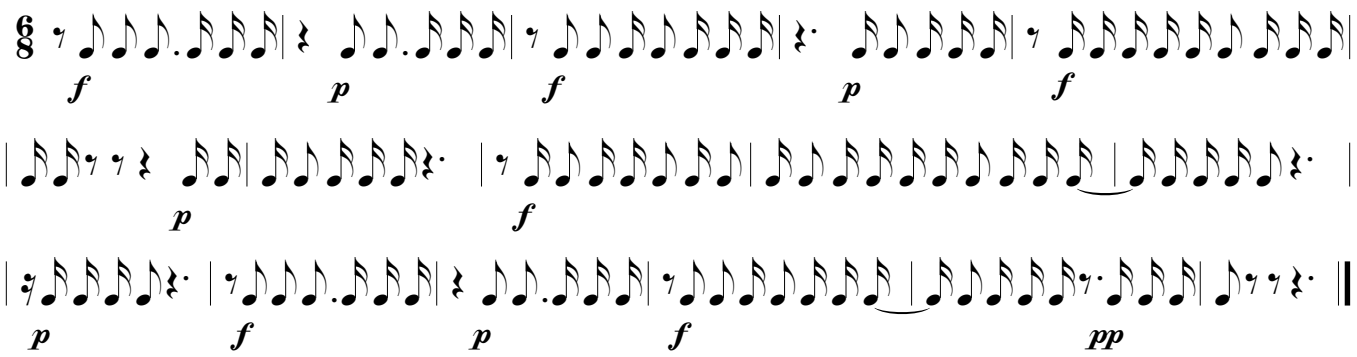
Counting	1		2	3	&	4	5	&	6	&			1	&	2	&	3	&	(4)	&	5	&	6	&
Kodály	ti		ti-		ki	ti-		ki-		ki			ti	ki-		ki-		ki	(ti)	ki-		ki-		ki
Takadimi	ta		ki		ma	ta		di		ma			ta	va		di		ma	(ta)	va		di		ma

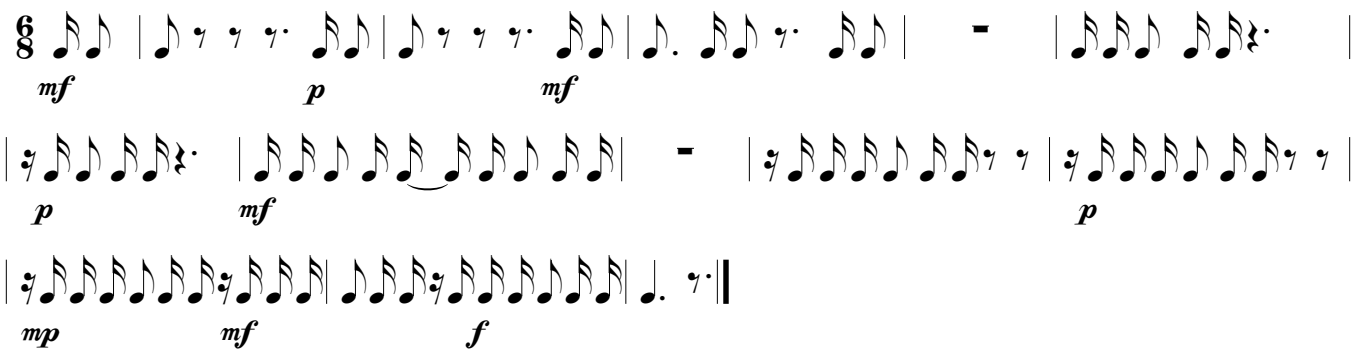
10.A) **Vivo** (♩. = 108)

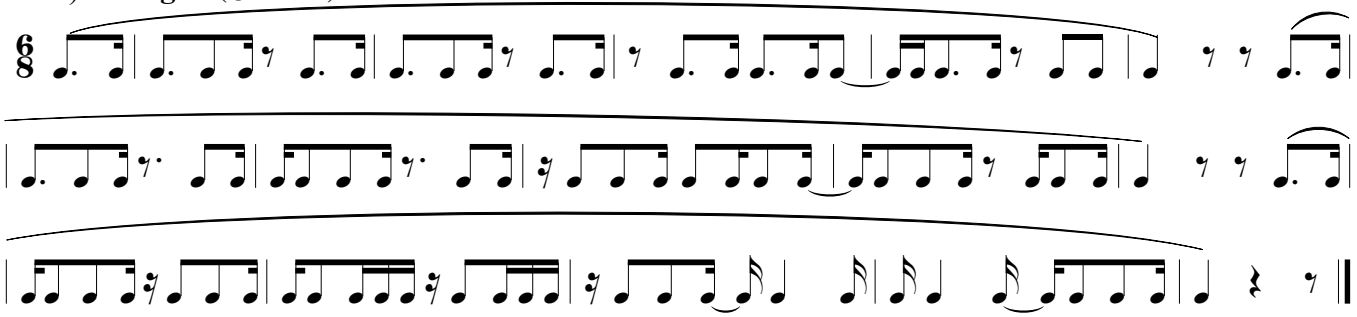


Rewriting Studies 10.B and 10.C using beams may be instructive.

10.B) **Allegretto** (♩. = 66)

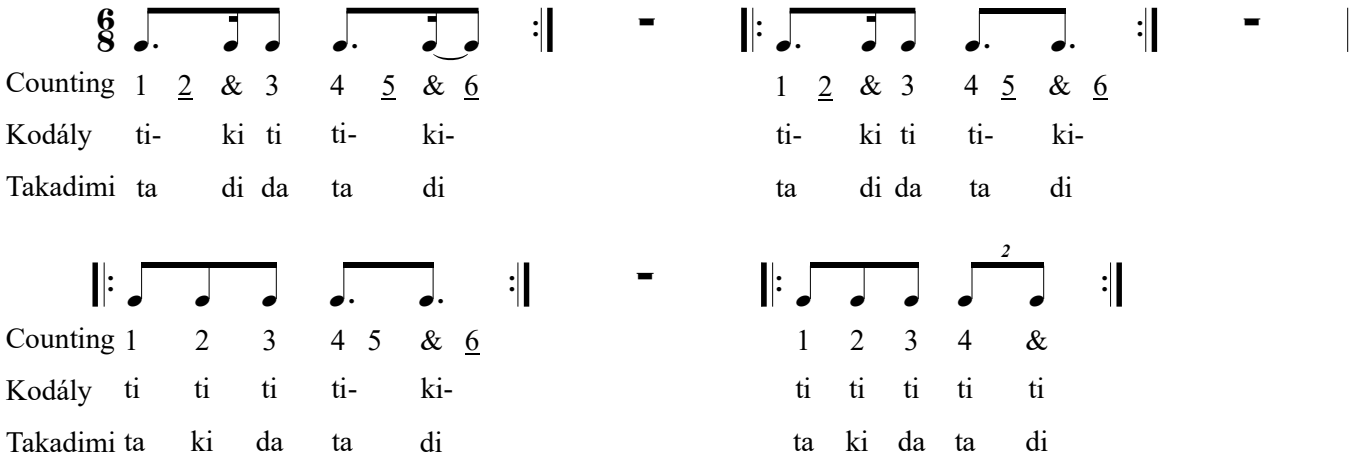


10.C) **Allegro** (♩. = 72)

10.D) **Adagio** (♩. = 40)

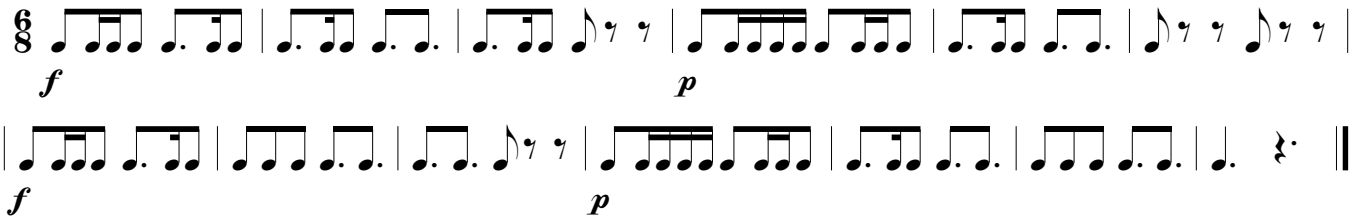


Three different ways of notating the duple division of the dotted-quarter-note beat are shown in Exercise 10.2.

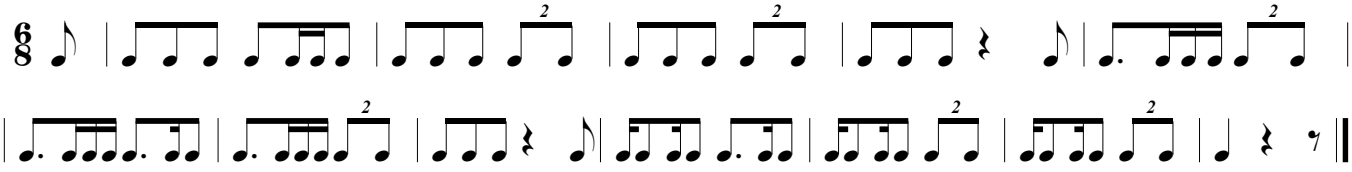
Preparatory Exercise 10.2) ♩. = 54-96


Counting 1 2 & 3 4 5 & 6
Kodály ti- ki ti ti- ki-
Takadimi ta di da ta di
Counting 1 2 3 4 5 & 6
Kodály ti ti ti ti- ki-
Takadimi ta ki da ta di
Counting 1 2 3 4 &
Kodály ti ti ti ti ti
Takadimi ta ki da ta di

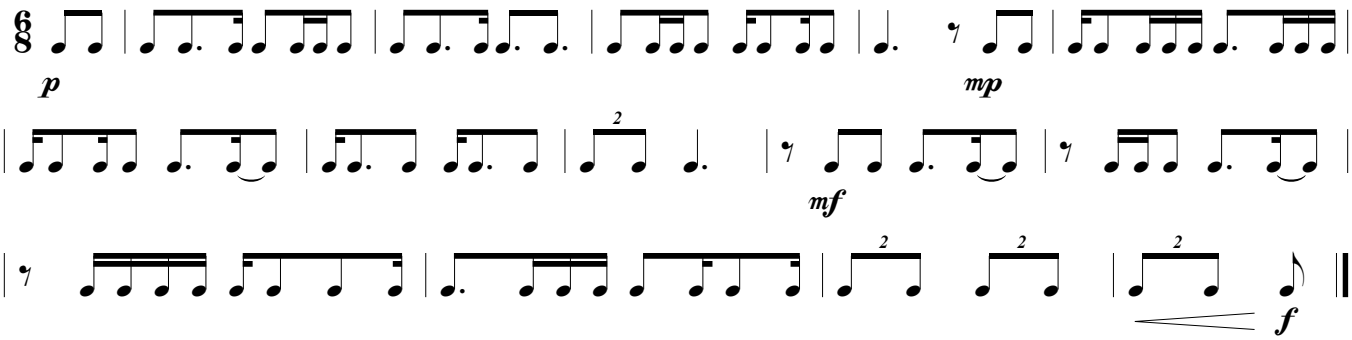
10.E) **Allegretto** (♩. = 60)



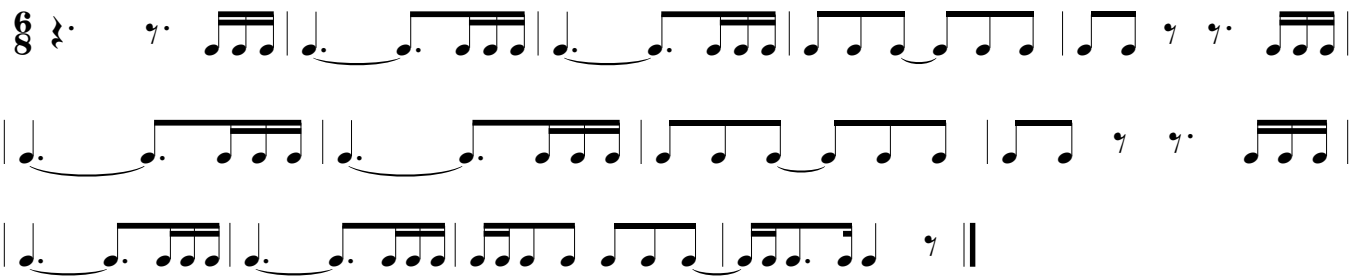
10.F) **Allegro** (♩. = 88)



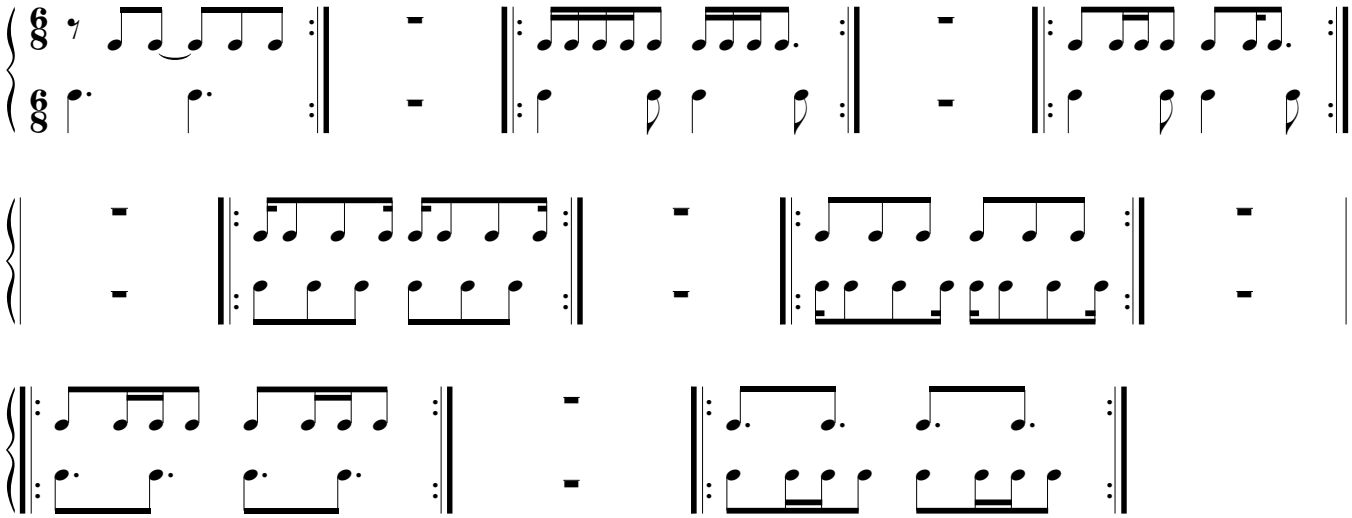
10.G) **Allegretto** (♩. = 66)

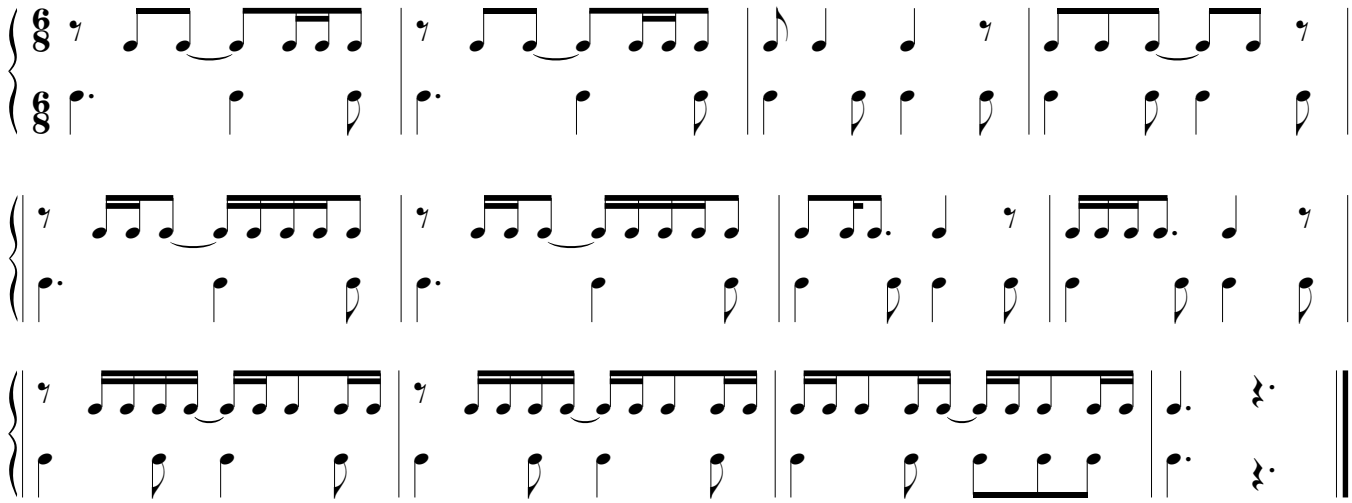
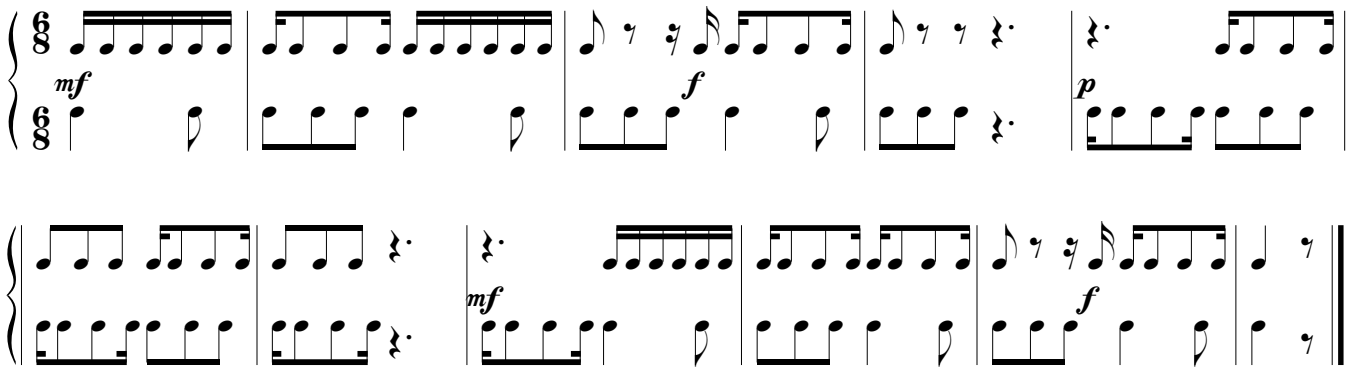


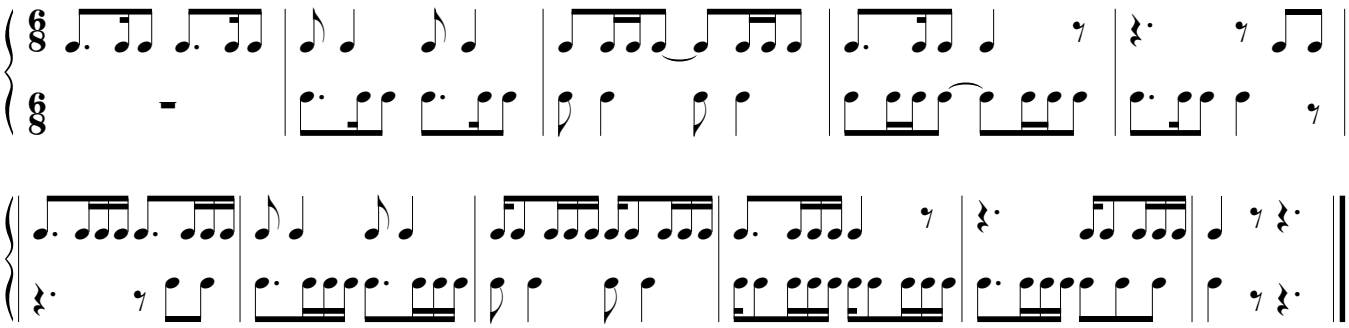
10.H) J.S. Bach (1685 - 1750), "Qui Sedes" Mass in B Minor, BWV 232 (mm 18-30)
[Andante]

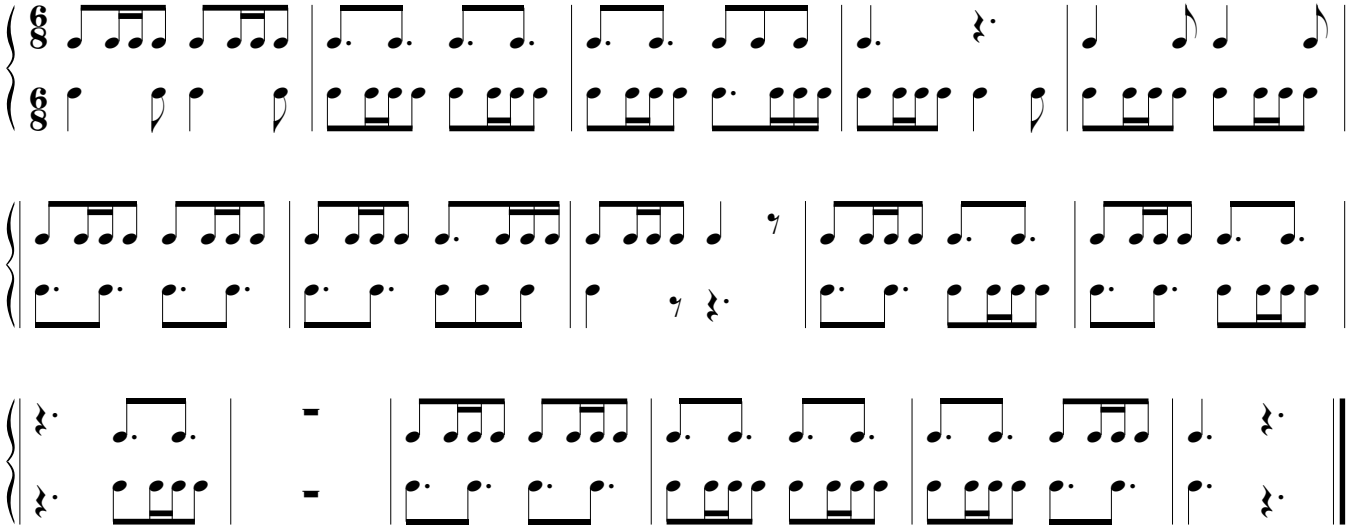
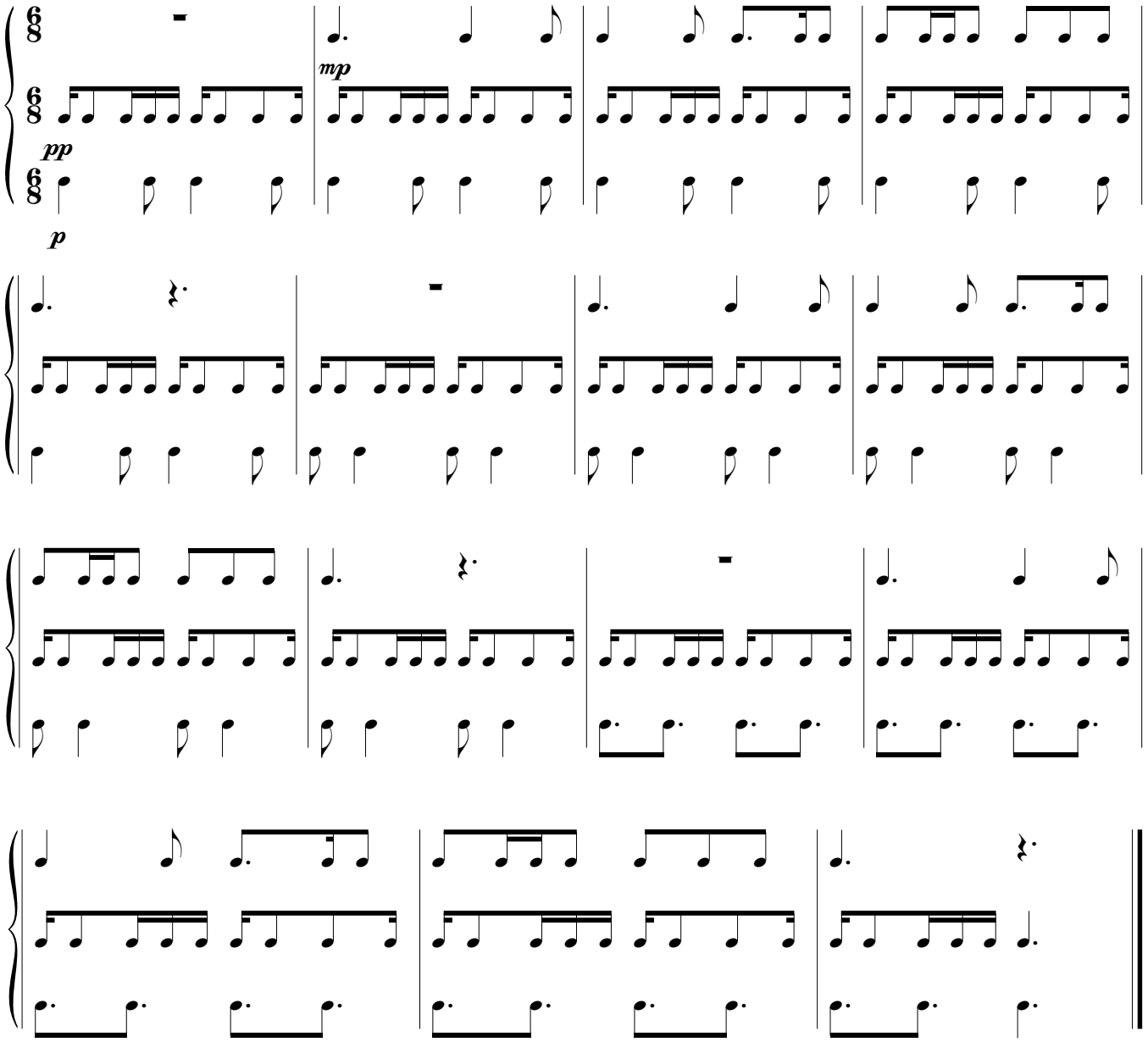


Preparatory Exercise 10.3) ♩. = 40-60

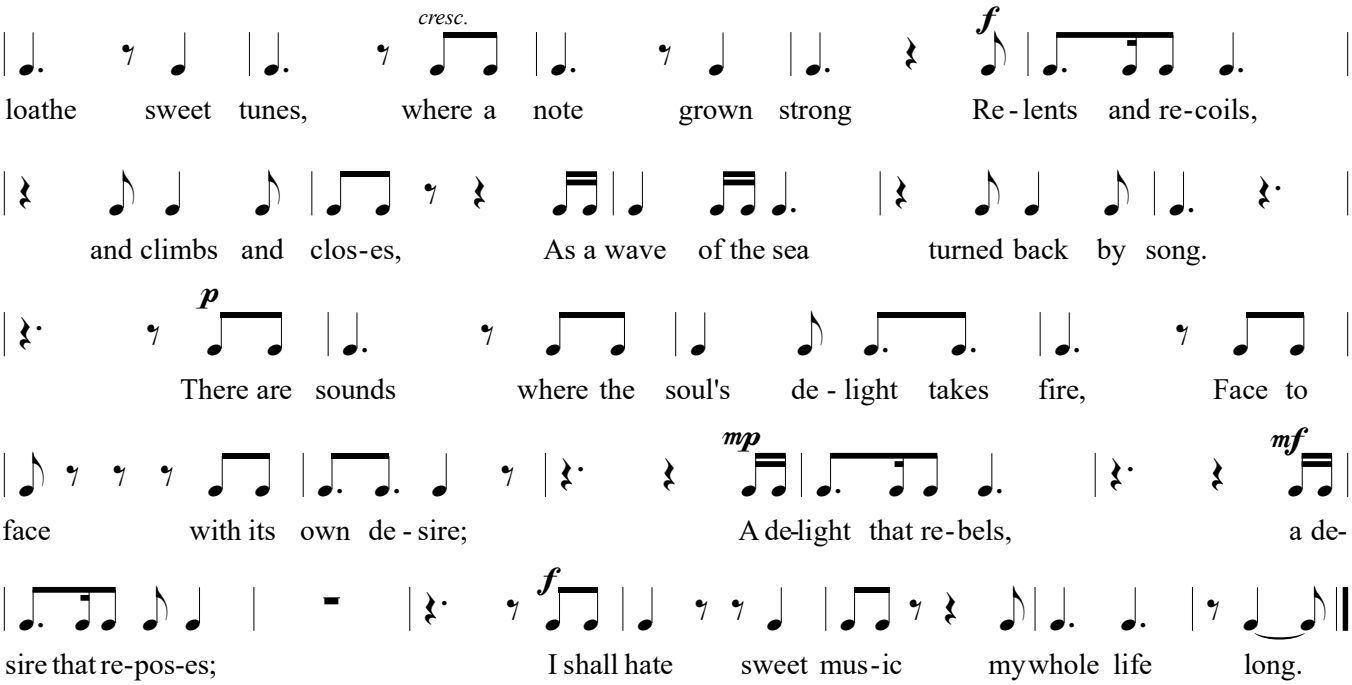


10.I) **Allegretto** (♩. = 56)

10.J) **Andante** (♩. = 48)

10.K) **Moderato** (♩. = 56)



10.L) **Allegro** (♩. = 63)

10.M) **Andante** (♩. = 54)

10.N) Algernon Charles Swinburne (1837 - 1909), from "The Triumph of Time"

Allegretto (♩. = 72)


cresc.
f
loathe sweet tunes, where a note grown strong Re - lents and re - coils,
and climbs and clos - es, As a wave of the sea turned back by song.
p
There are sounds where the soul's de - light takes fire, Face to
mp
mf
face with its own de - sire; A de-light that re - bels, a de-
f
sire that re - pos - es; I shall hate sweet mus - ic my whole life long.

Structured Improvisation

1. Create four-measure phrases using the openings provided, incorporating rests and ties into your improvisations. To help develop aural memory, build the phrases one measure at a time, with each student repeating the previous measure before adding a new one. The whole class should repeat the entire phrase once it is completed. Phrase lengths other than four measures may be improvised.

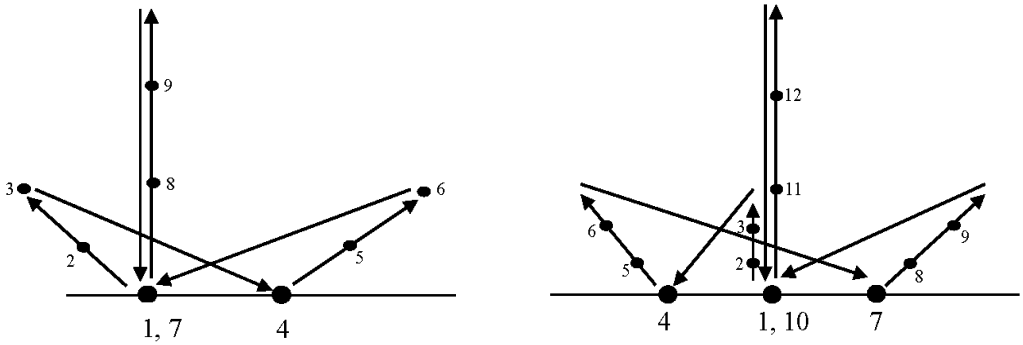
10 IM.1)

10 IM.2)

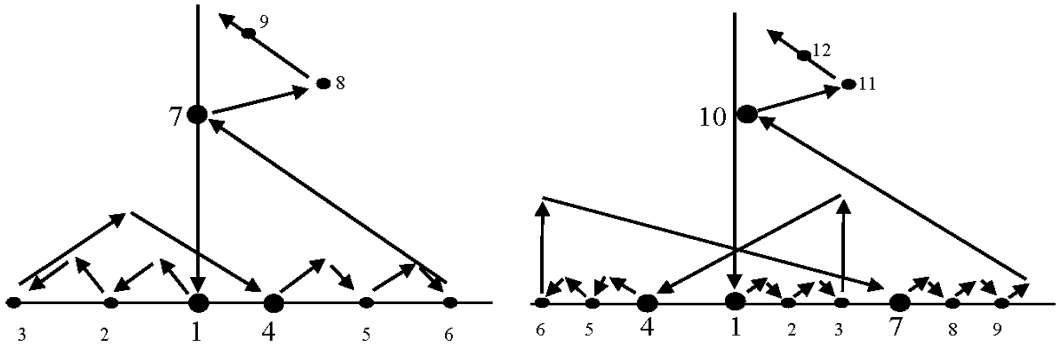
10 IM.3)

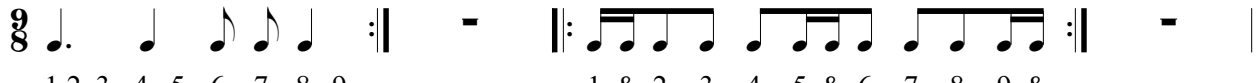
11. NINE-EIGHT AND TWELVE -EIGHT METER

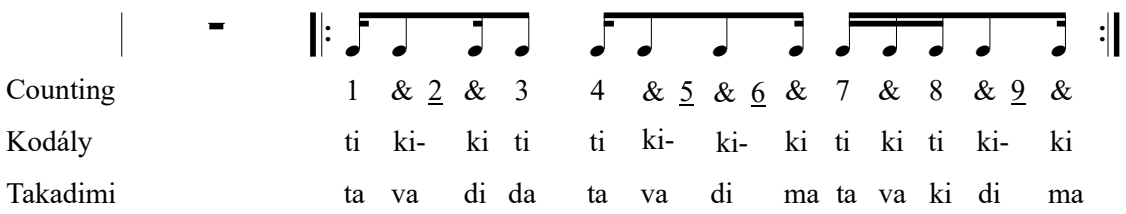
Nine-eight and twelve-eight, like six-eight, are compound meters and have the dotted quarter-note as their beat unit. As 9 ÷ 3 = 3, nine-eight is a triple meter and as 12 ÷ 3 = 4, twelve-eight is a quadruple meter. Metronome markings for nine-eight and twelve-eight are usually given for the dotted quarter-note. The conducting patterns for nine-eight and twelve-eight are the same as for three-four and four-four respectively.

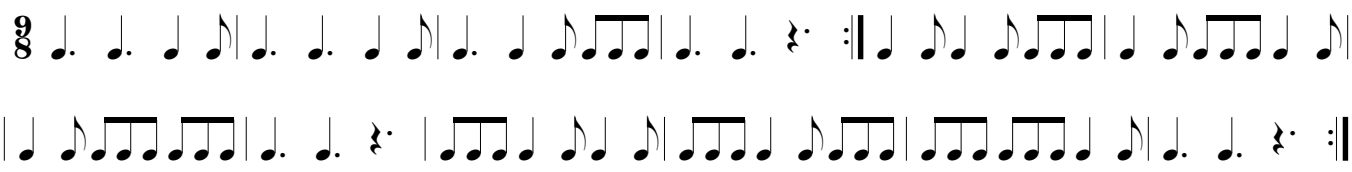
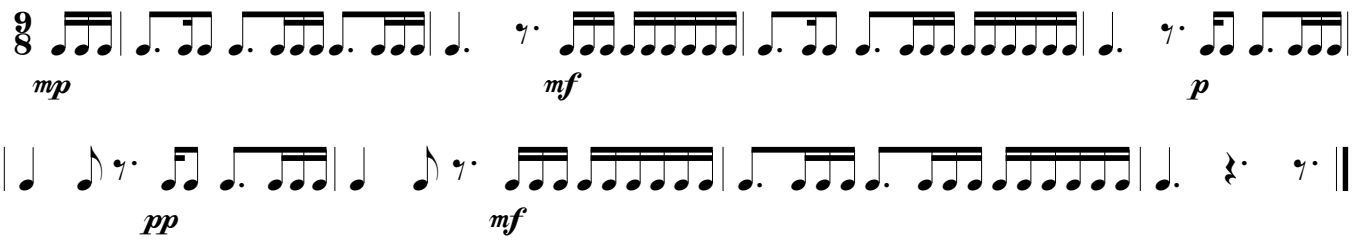
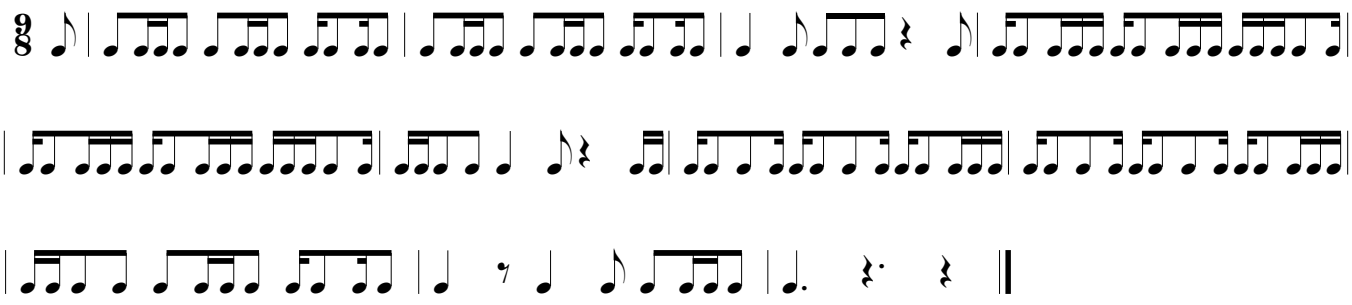
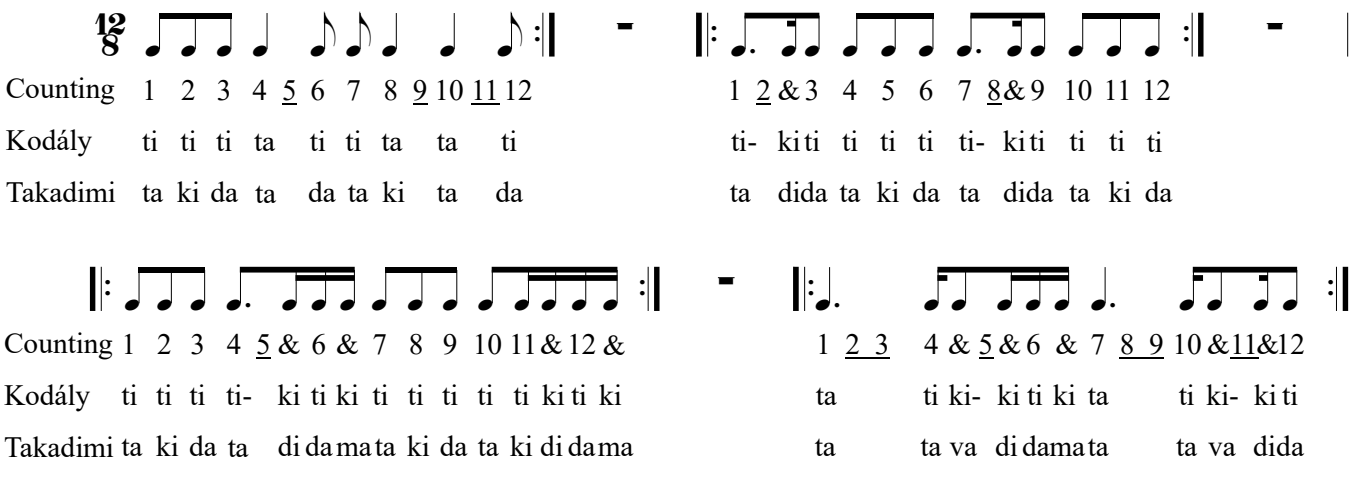


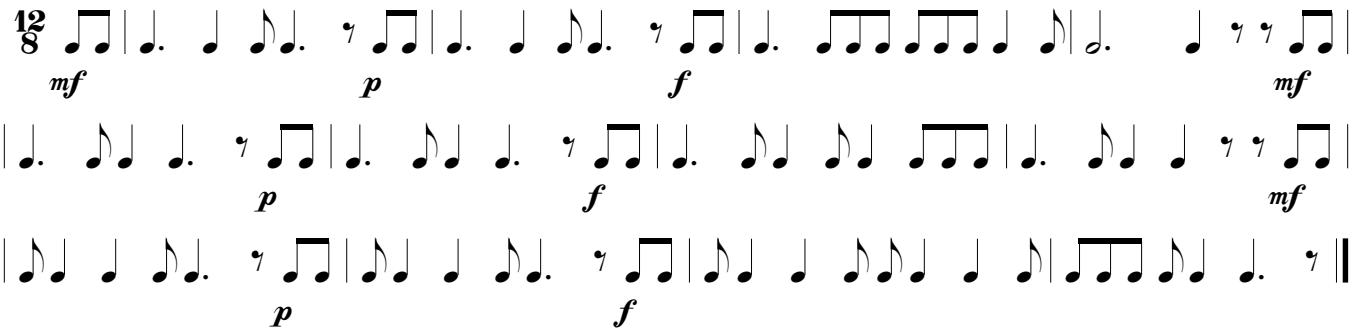
Only at very slow tempi are the individual eighth-notes conducted.

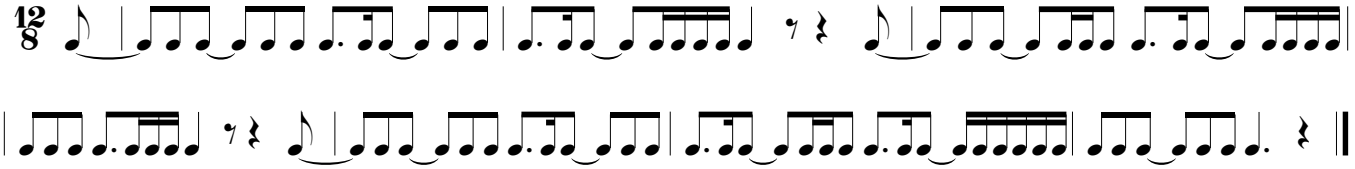


Preparatory Exercise 11.1) ♩. = 40-66

| | | |

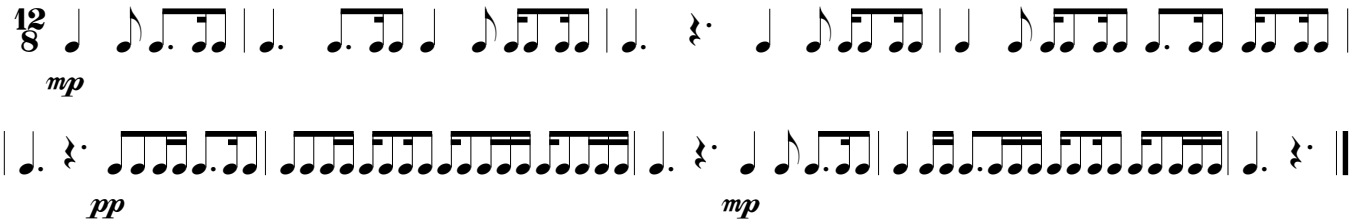


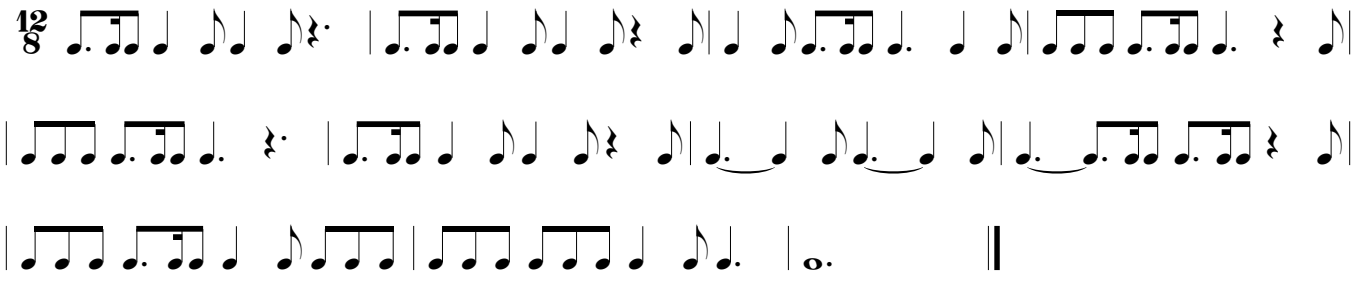
11.A) **Allegro vivo** (♩. = 120)

11.B) **Con moto** (♩. = 60)

11.C) **Allegretto** (♩. = 63)

Preparatory Exercise 11.2) ♩. = 56-76

Counting 1 2 3 4 5 6 7 8 9 10 11 12
Kodály ti ti ti ta ti ti ta ta ti
Takadimi ta ki da ta da ta ki ta da
1 2 & 3 4 5 6 7 8 & 9 10 11 12
ti- ki ti ti ti ti ti- ki ti ti ti ti
ta dida ta ki da ta dida ta ki da
Counting 1 2 3 4 5 & 6 & 7 8 9 10 11 & 12 &
Kodály ti ti ti ti- ki ti ki ti ti ti ti ti ki ti ki
Takadimi ta ki da ta di da ma ta ki da ta ki di da ma
1 2 3 4 & 5 & 6 & 7 8 9 10 & 11 & 12
ta ti ki- ki ti ki ta ti ki- ki ti
ta ta va di da ma ta ta va dida

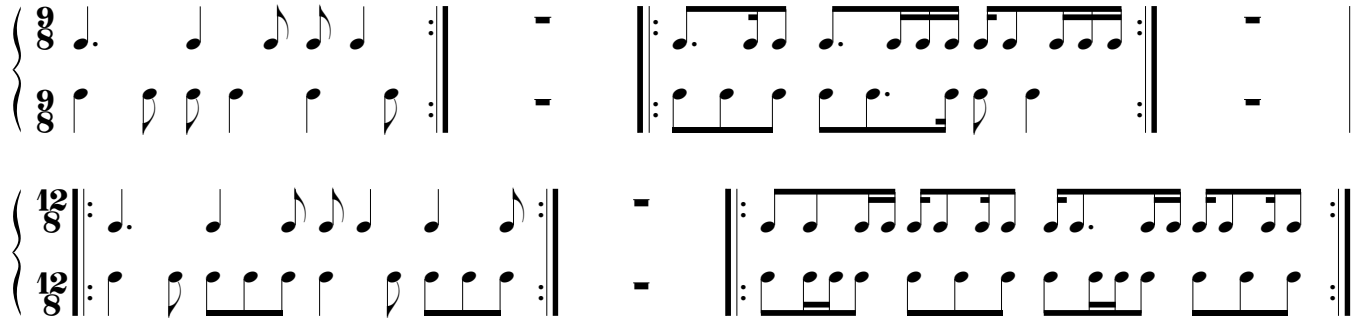
11.D) **Allegro maestoso** (♩. = 104)

11.E) **Andante con moto** (♩. = 66)

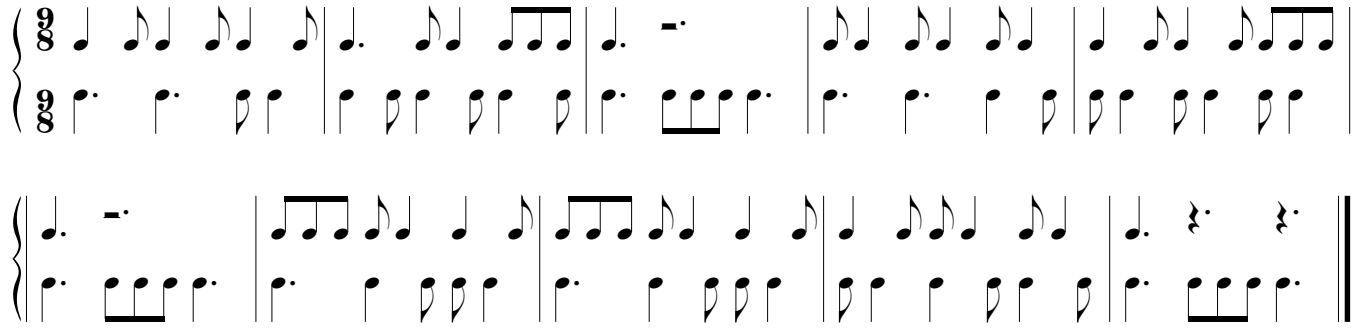


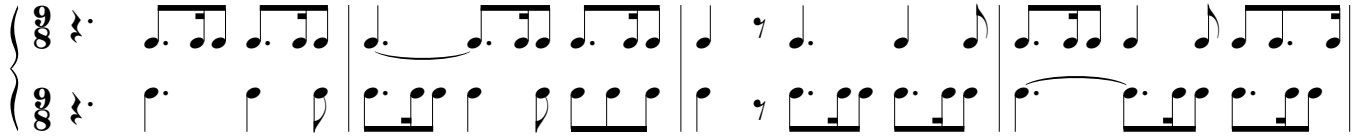
11.F) **Andante** (♩. = 56)

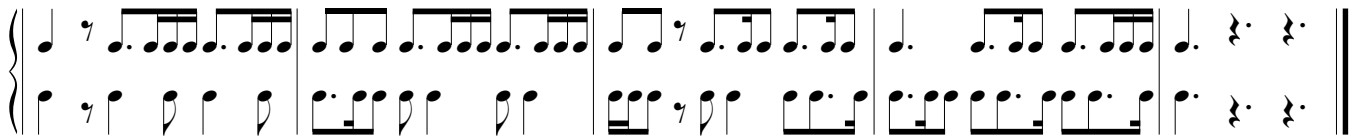


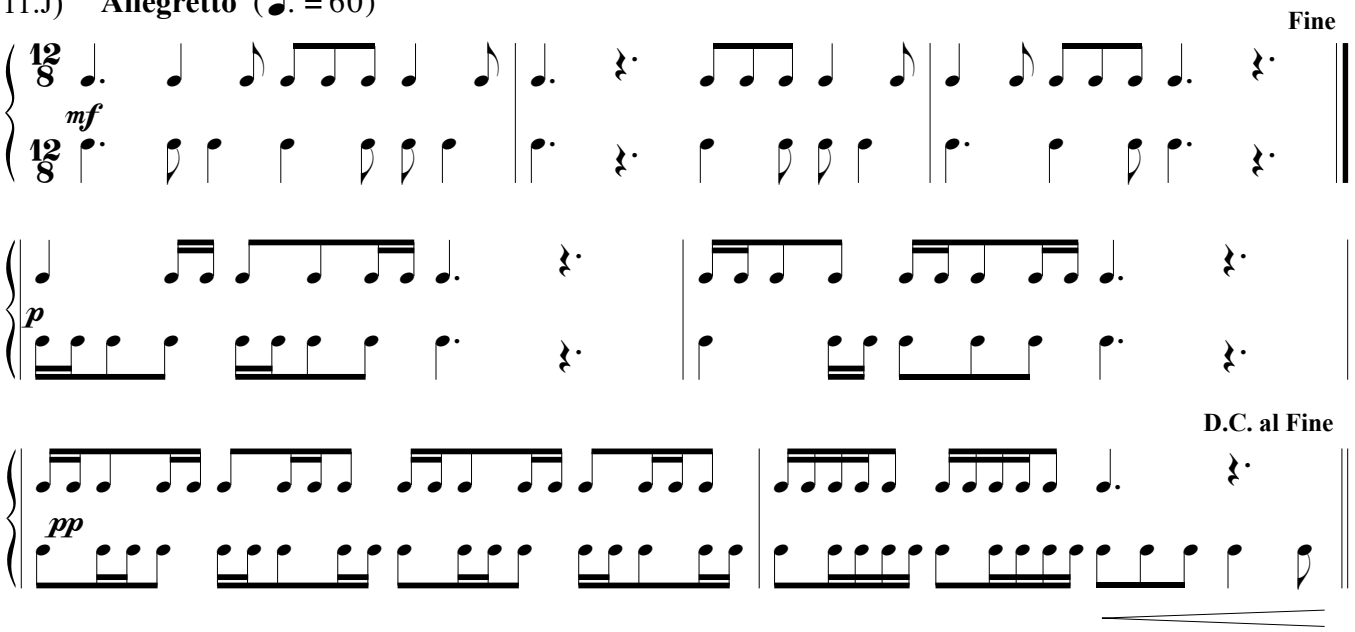
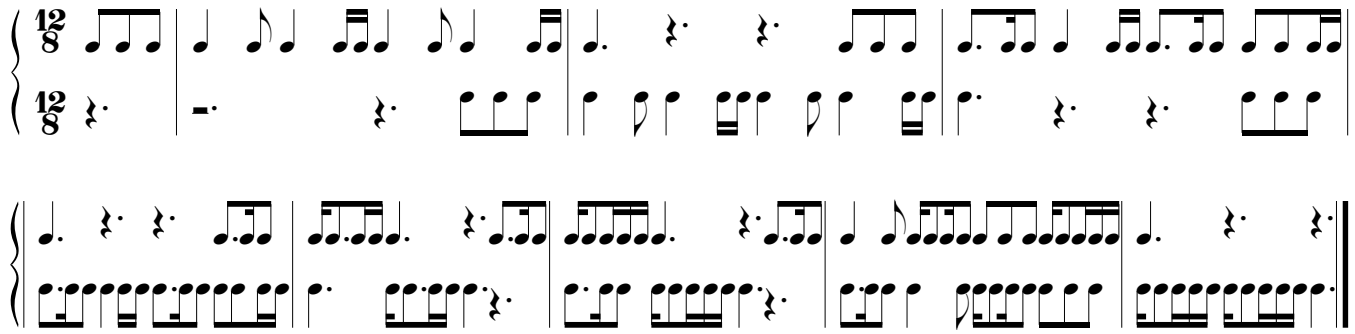
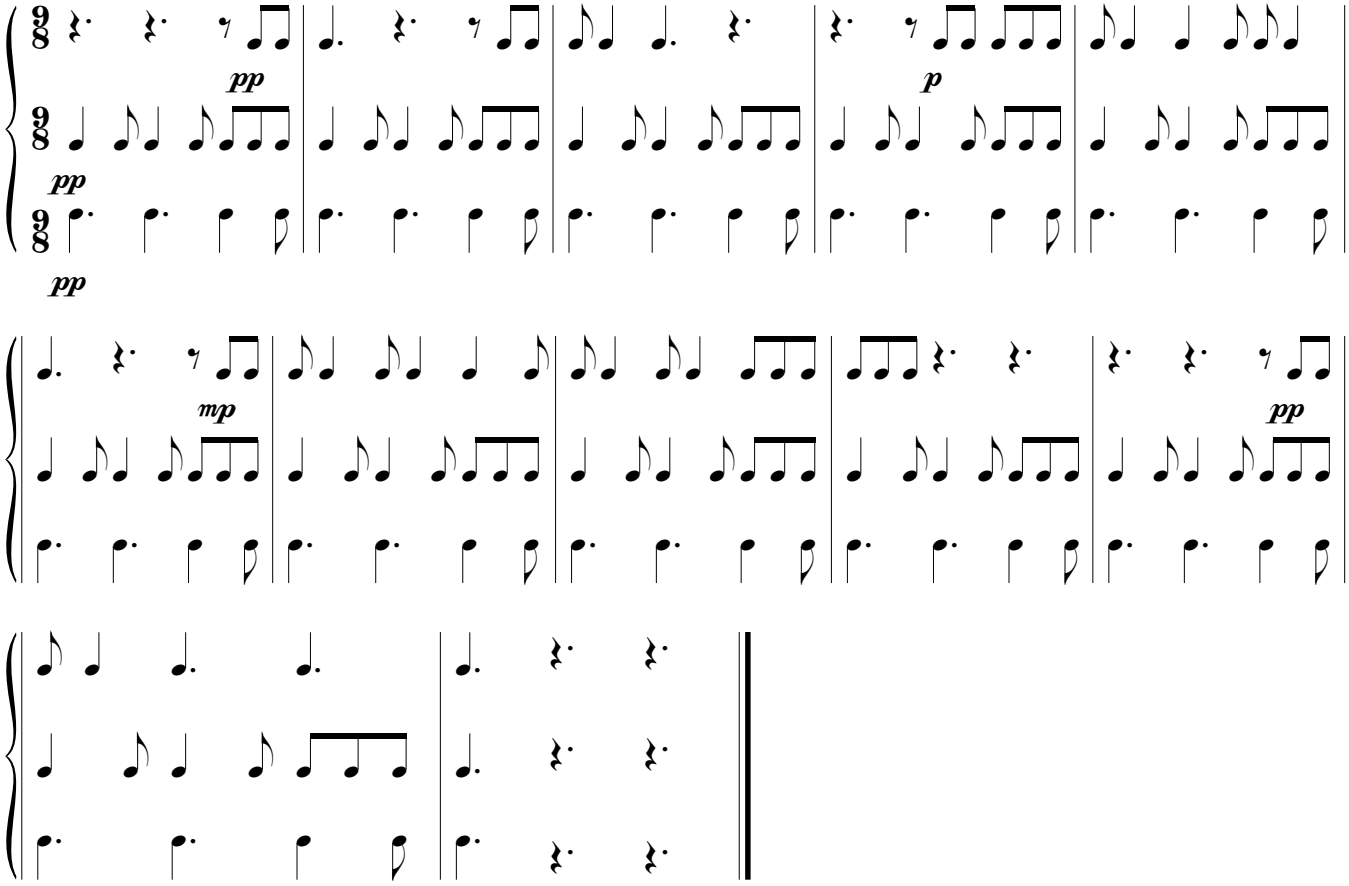
11.G) G.F. Handel (1685-1759), *Siciliana* from Sonata in F major, Op. 1, Nr. 11

Preparatory Exercise 11.3) ♩. = 40-60



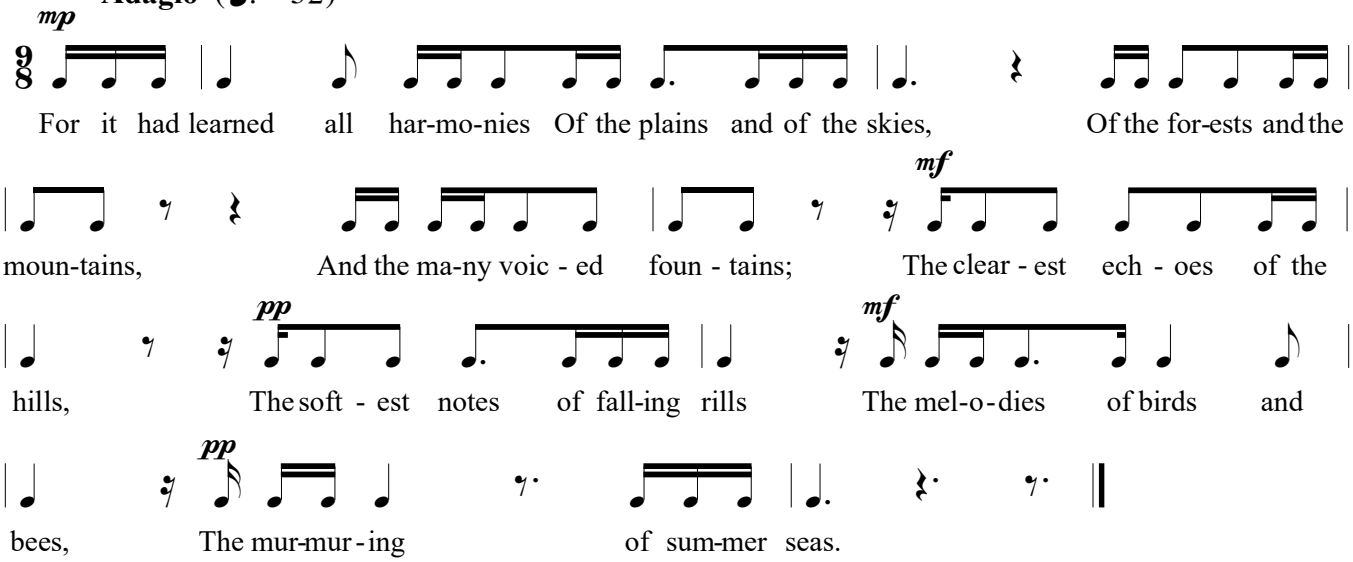
11.H) **Allegro ma non troppo** (♩. = 88)

11.I) **Andante** (♩. = 56)





11.J) **Allegretto** (♩. = 60)

11.K) **Adagio** (♩. = 48)

11.L) **Allegro** (♩. = 112)

11.M) Percy Bysshe Shelley (1792 - 1822), from "With a Guitar, to Jane"

Adagio (♩. = 52)


mp
For it had learned all har-mo-nies Of the plains and of the skies, Of the for-ests and the
mf
moun-tains, And the ma-ny voic - ed foun - tains; The clear - est ech - oes of the
pp
mf
hills, The soft - est notes of fall-ing rills The mel-o-dies of birds and
pp
bees, The mur-mur - ing of sum-mer seas.

Structured Improvisation

Recite (or clap) the rhythms given and complete the missing portion using the guidelines provided. These exercises may be repeated multiple times as there are many possible solutions.

1. Create four-measure phrases using the openings provided. Try to incorporate rests and ties into your improvisations. To help develop a stronger aural memory, build these phrases one measure at a time having each student repeat the previous measures before adding his/her own. Have the whole class repeat the entire phrase once it is completed.

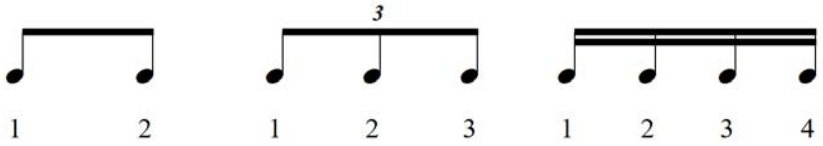
11 IM.1)

11 IM.2)

11 IM.3)

12. TRIPLETS

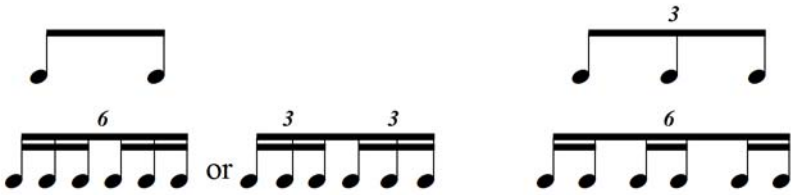
The division of the beat into thirds is familiar from compound meter, and successive performance of duple and triple divisions of the beat was encountered in Chapter 10. The new problems here are dividing into thirds a beat normally divided in half, and performing in succession triple and quadruple divisions of the beat. Successions of eighths, triplets, and sixteenths may be performed by numbering aloud the notes on each beat.



When alternating different divisions of the beat, it is helpful to use a metronome consistently to ensure that the beat stays constant.

A common tendency when moving from duplet to triplet eighth-notes, is to make the first note of a triplet too long. It may help to realize that a third of a beat is closer in length to a quarter of a beat than to half a beat, so triplet eighths are more like sixteenth-notes in length than they are like eighth-notes. When beginning a triplet after a duplet, we must move quickly to its second note, rather than sit on the first note.

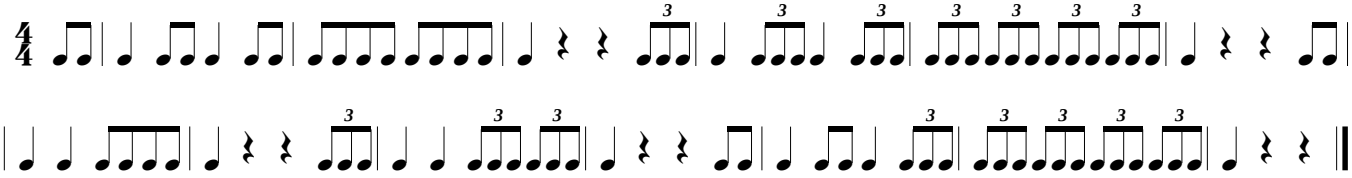
In simple meter a sextuplet of sixteenths is usually considered to be two sixteenth-note triplets unless the beams indicate an eighth-note triplet divided into sixteenths. It is not uncommon to see a sextuplet of sixteenths labeled as two sixteenth-note triplets.



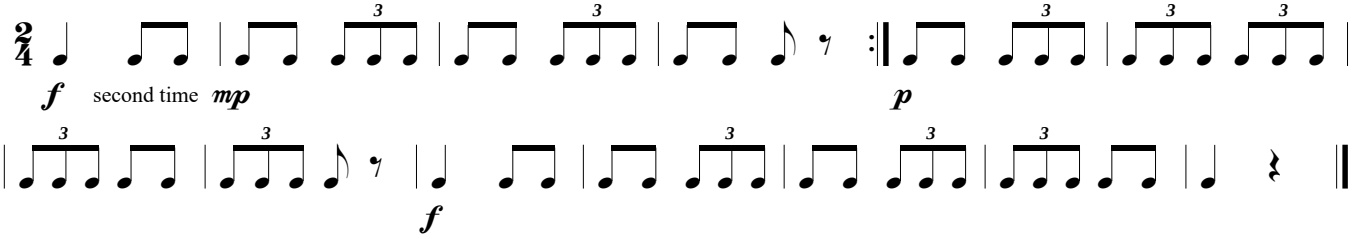
Preparatory Exercise 12.1) ♩ = 60-120

| | | |

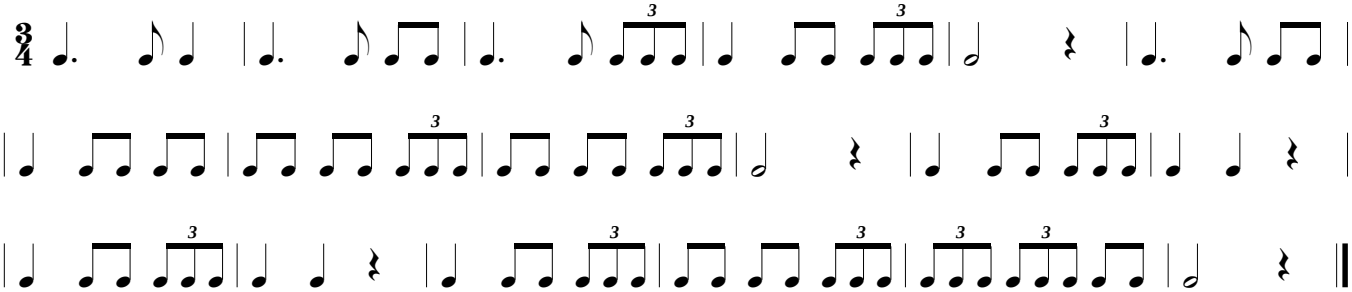
12.A) **Allegro** (♩ = 120)



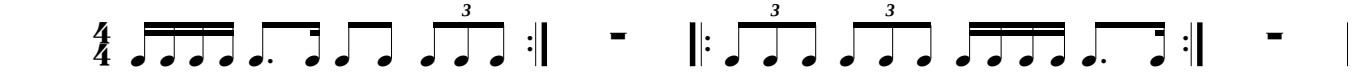
12.B) **Allegro ma non troppo** (♩ = 112)



12.C) **Moderato** (♩ = 88)



Preparatory Exercise 12.2) ♩ = 60-120

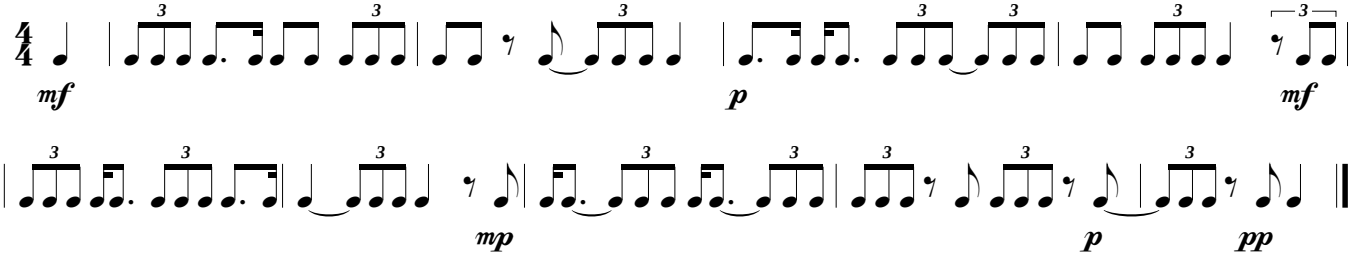


Counting 1 e & a 2 a 3 & 4 triplet | 1 triplet 2 triplet 3 e & a 4 a
Kodály ti ki ti ki ti - ki ti ti tri-o-la | tri-o-la tri-o-la ti ki ti ki ti ki
Takadimi ta ka di mi ta mi ta di ta ki da | ta ki da ta ki da ta ka di mi ta mi

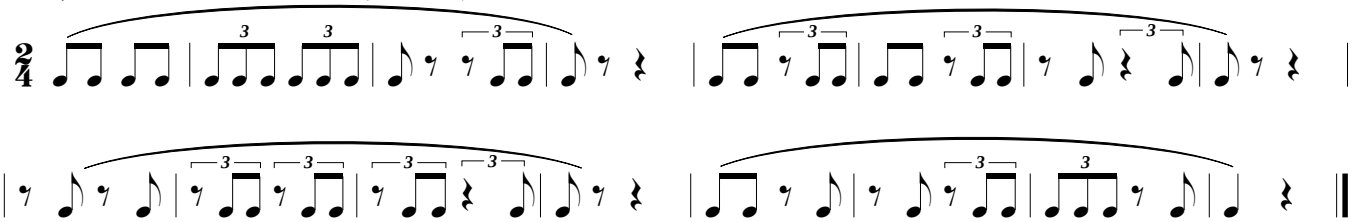
Counting 1 & 2 a 3 triplet 4 triplet | 1 e & a 2 e 3 & 4 triplet
Kodály ti ti ti ki tri-o-la tri-o-la | ti ki ti ki ti ki ti ti tri-o-la
Takadimi ta di ta mi ta ki da ta ki da | ta ka di mi ta ka ta di ta ki da

Counting	1	let	2	trip	3	let	4	trip			1	a	2	let	3	e	4	trip
Kodály	tri-	la	tri - o-		tri-	la	tri - o-				ti	ki	tri-	la	ti	ki	tri - o-	
Takadimi	ta	da	ta	ki	ta	da	ta	ki			ta	mi	ta	da	ta	ka	ta	ki

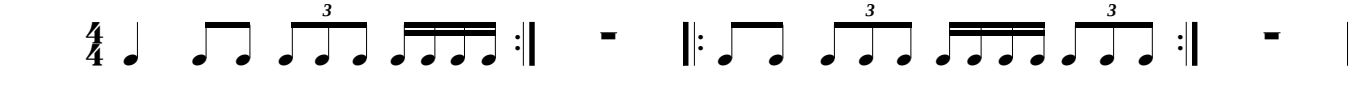
12.D) **Andante** (♩ = 60)



12.E) **Andante con moto** (♩ = 76)



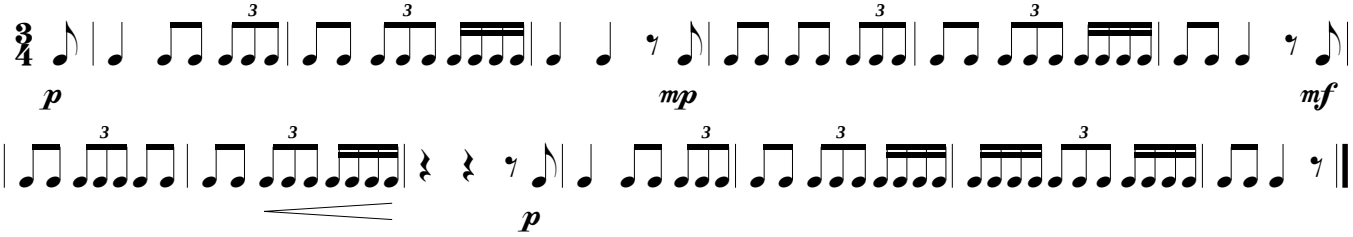
Preparatory Exericse 12.3) ♩ = 60-100

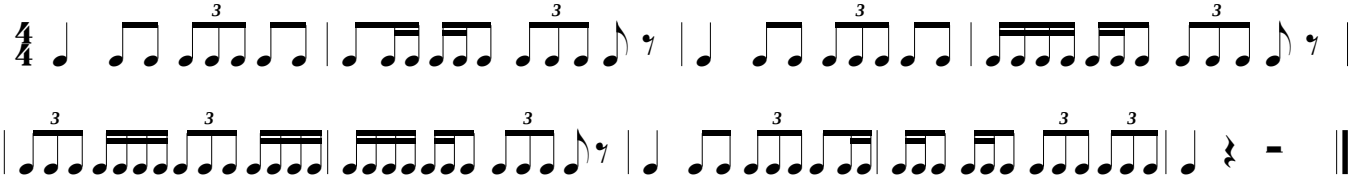


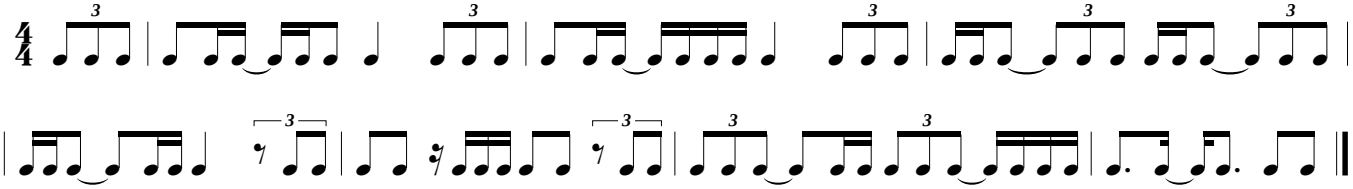
Counting	1	2	&	3	triplet	4	e	&	a		1	&	2	triplet	3	e	&	a	4	triplet
Kodály	ta	ti	ti	tri-o - la		ti	ki	ti	ki		ti	ti	tri-o - la		ti	ki	ti	ki	tri-o - la	
Takadimi	ta	ta	di	ta	ki	da	ta	ka	di	mi	ta	di	ta	ki	da	ta	ka	di	mi	ta ki da

Counting	1	e	&	a	2	&	a	3	triplet	4	&	a		1	e	&	a	2	e &	3	triplet	4	e &
Kodály	ti	ki	ti	ki	ti	ti	ki	tri-o - la		ti	ti	ki		ti	ki	ti	ki	ti	ki ti	tri - o - la		ti	ki ti
Takadimi	ta	ka	di	mi	ta	di	mi	ta	ki	da	ta	di	mi	ta	ka	di	mi	ta	ka di	ta	ki	da	ta ka di

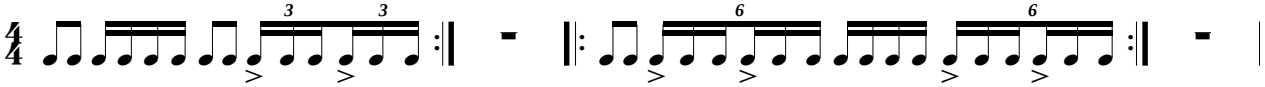
12.F) **Andante** (♩ = 66)



12.G) **Allegro** (♩ = 100)

12.H) **Allegretto** (♩ = 72)

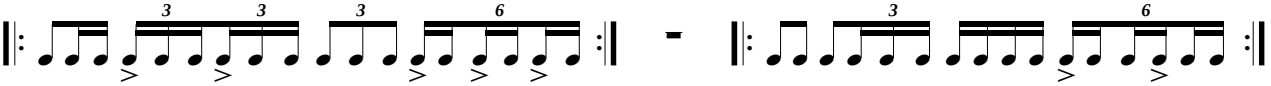


Preparatory Exercise 12.4) ♩ = 50-80



Counting	1 & 2 e & a 3 & 4 triplet&triplet
Kodály	ti ti ti ki ti ki ti ti tri-o-la tri-o-la
Takadimi	tadi takadimi tadi ta vaki di da ma[1]

	1 & 2 triplet&triplet 3 e & a 4 triplet&triplet
	ti ti tri-o-la tri-o-la ti ki ti ki tri-o-la tri-o-la
	ta di ta va ki di da ma ta kadimi ta va ki di da ma



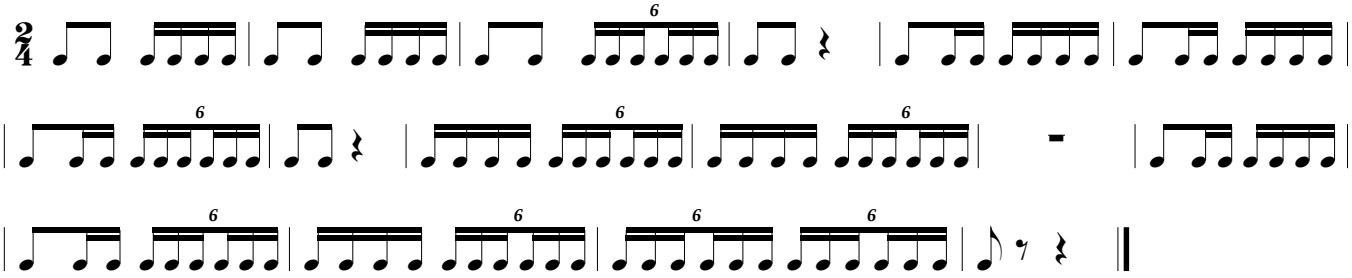
Counting	1 & a 2 triplet&triplet 3 triplet 4 &trip&let &
Kodály	ti ti ki tri-o-la tri-o-la tri-o-la ti ki ti ki ti ki
Takadimi	ta di mi ta di mi ta va ki di da ma ta ki da ta va ki di da ma

	1 & 2 &triplet 3 e & a 4 &trip&let&
	ti ti ti tri-o-la ti ki ti ki ti ki ti ki ti ki
	ta di ta di da ma ta ka di mi ta va ki di da ma

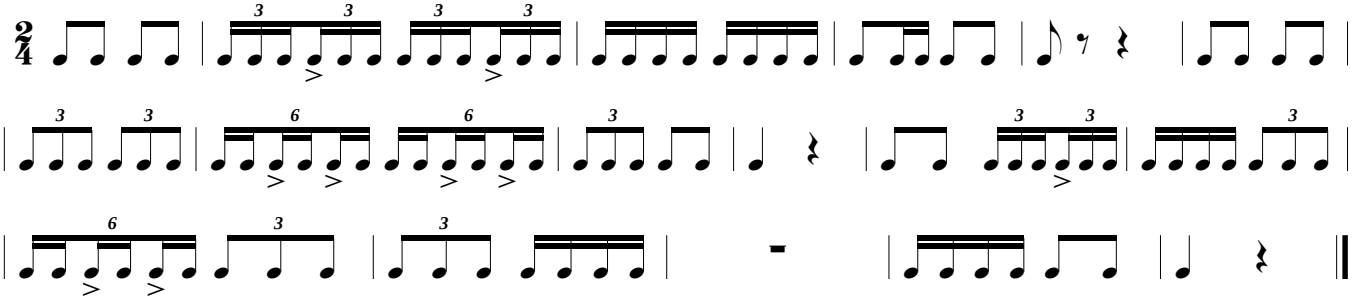
[1] When notated as two sixteenth-note triplets, this figure may also be recited as "ta ki da ta ki da" to distinguish it from a sextuplet notated as three pairs of duplets.

Counting		1	&	trip	let	2	trip	let	&	3	e	&	a	4	&	trip	&	let	&
Kodály		ti		tri	- o -	la	tri	- o -	la	ti	ti	ki	ti	ki	ti	ki	ti	ki	ti	ki
Takadimi		ta		di	da	ma	ta	va	ki	di	ta	ka	di	mi	ta	va	ki	di	da	ma

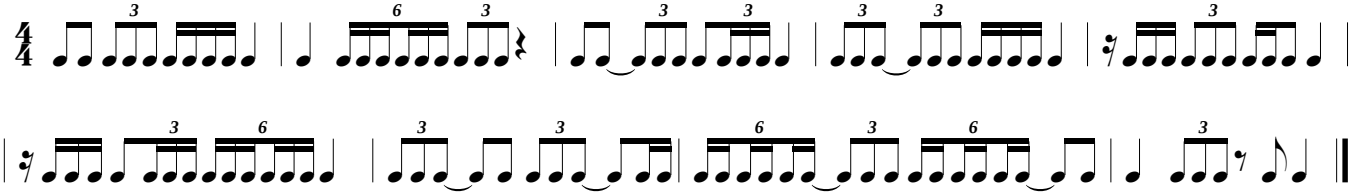
12.I) **Allegretto** ($\♩ = 72$)



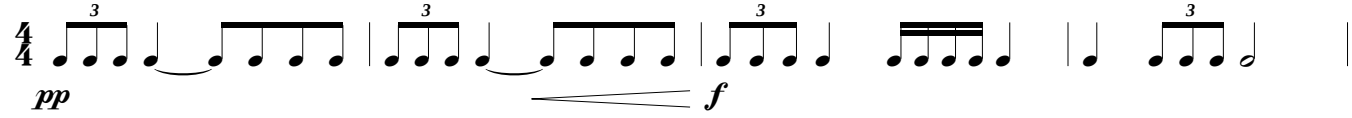
12.J) **Allegretto** ($\♩ = 63$)

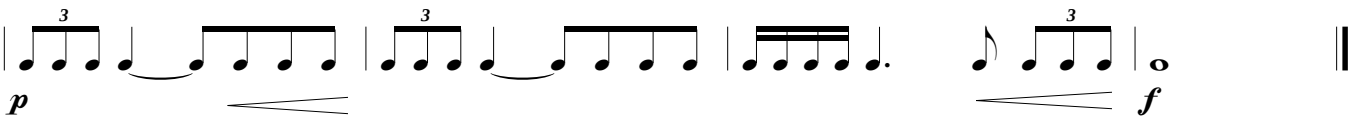


12.K) **Allegro** ($\♩ = 96$)

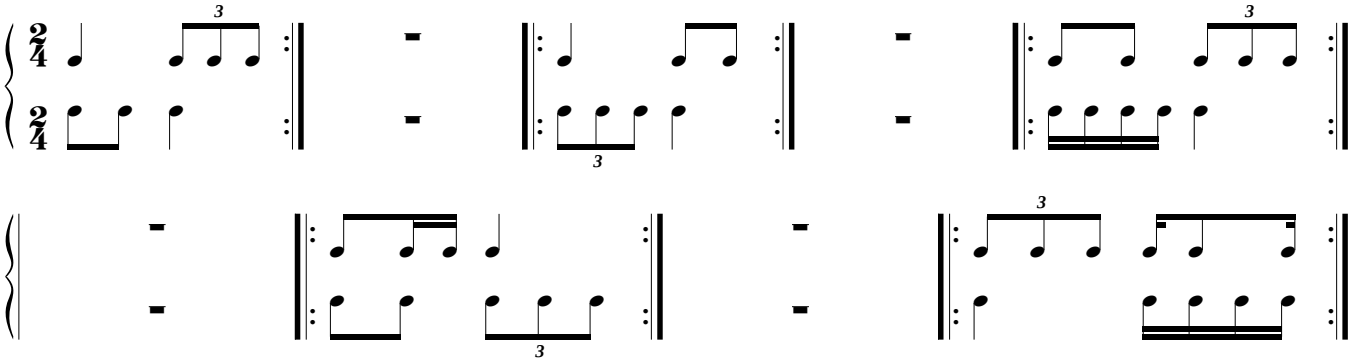


12.L) Antonín Dvorák (1841 - 1904), from *Symphony Nr. 9*, II (mm 46-53)

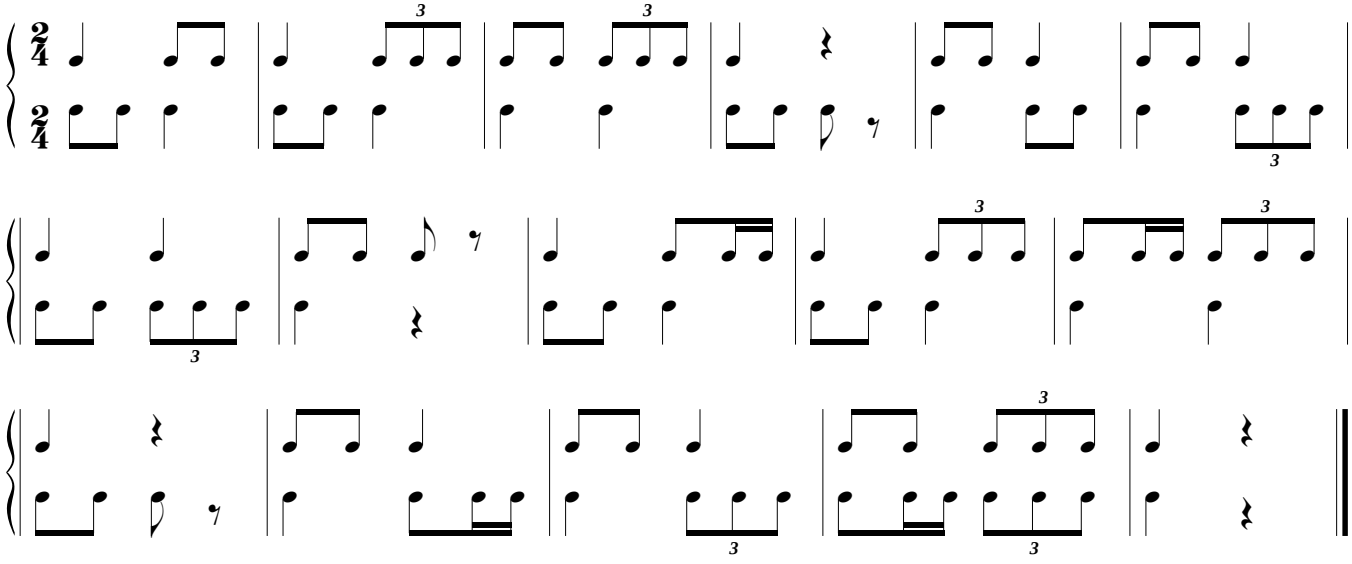




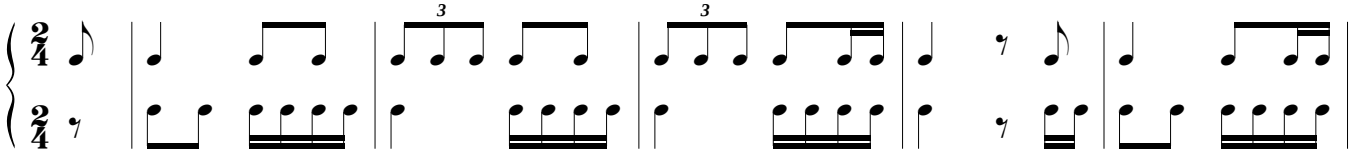
Preparatory Exercise 12.5) ♩ = 48-84

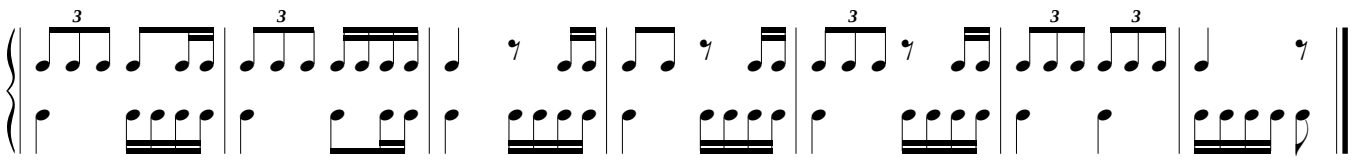


12.M) **Andante** (♩ = 80)

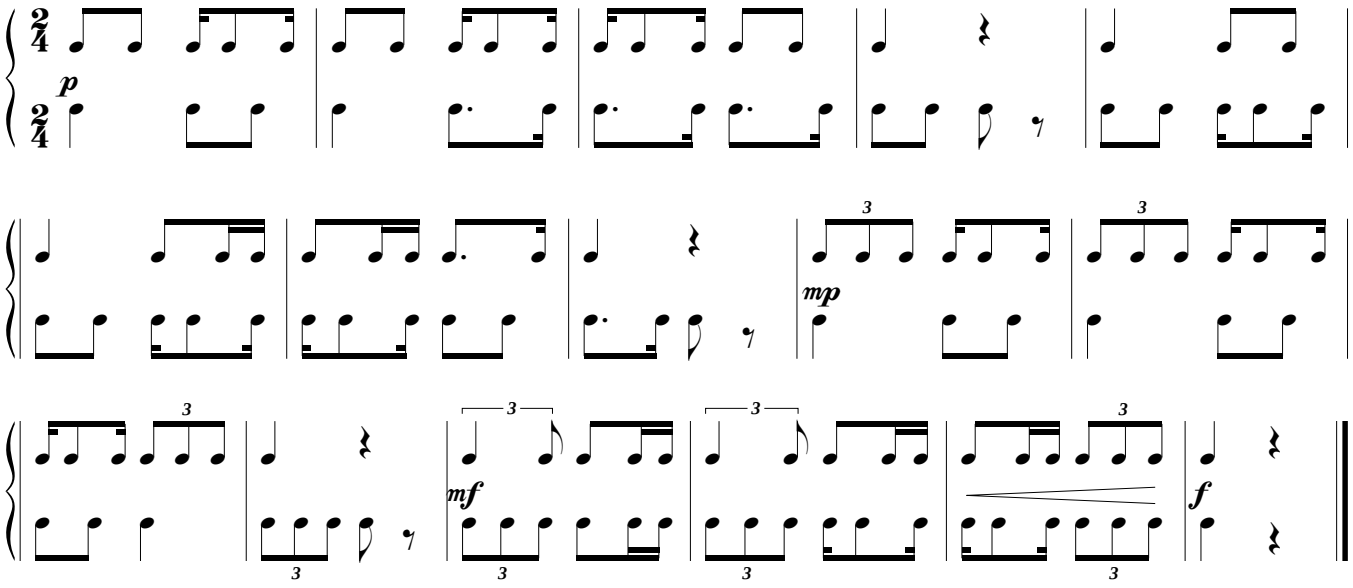


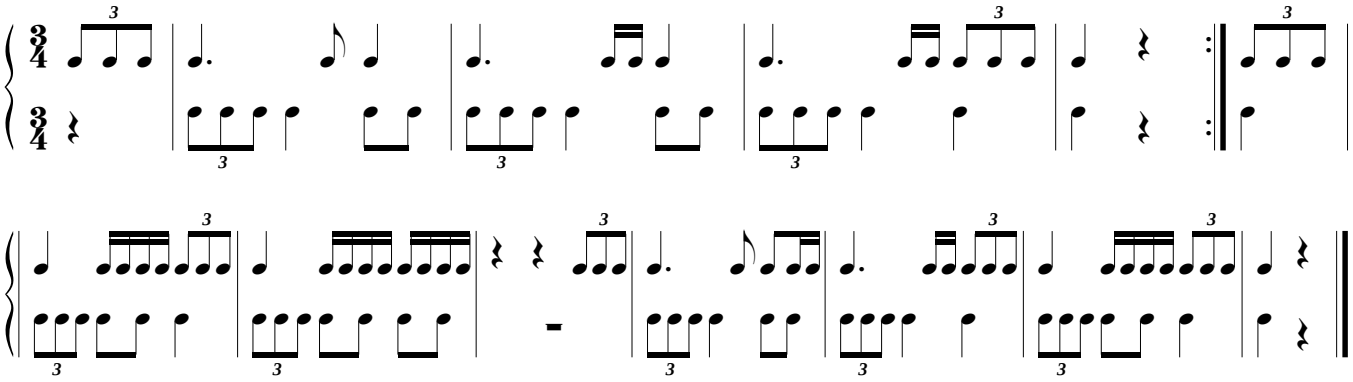
12.N) **Andante** (♩ = 60)

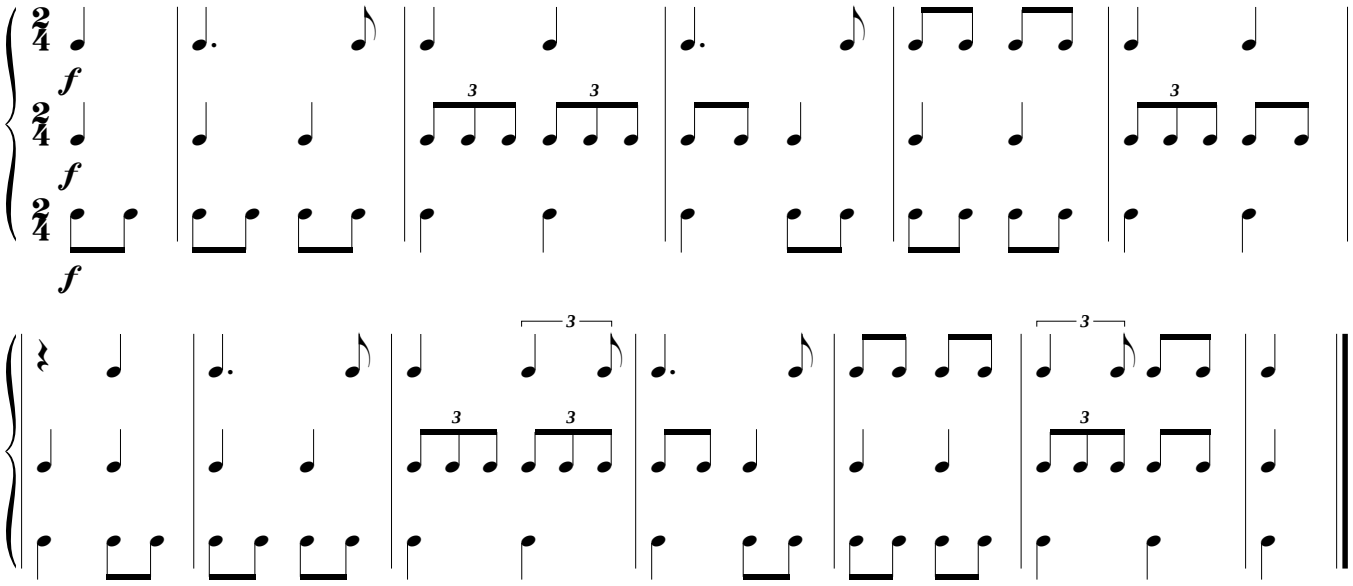




12.O) **Con moto** (♩ = 72)

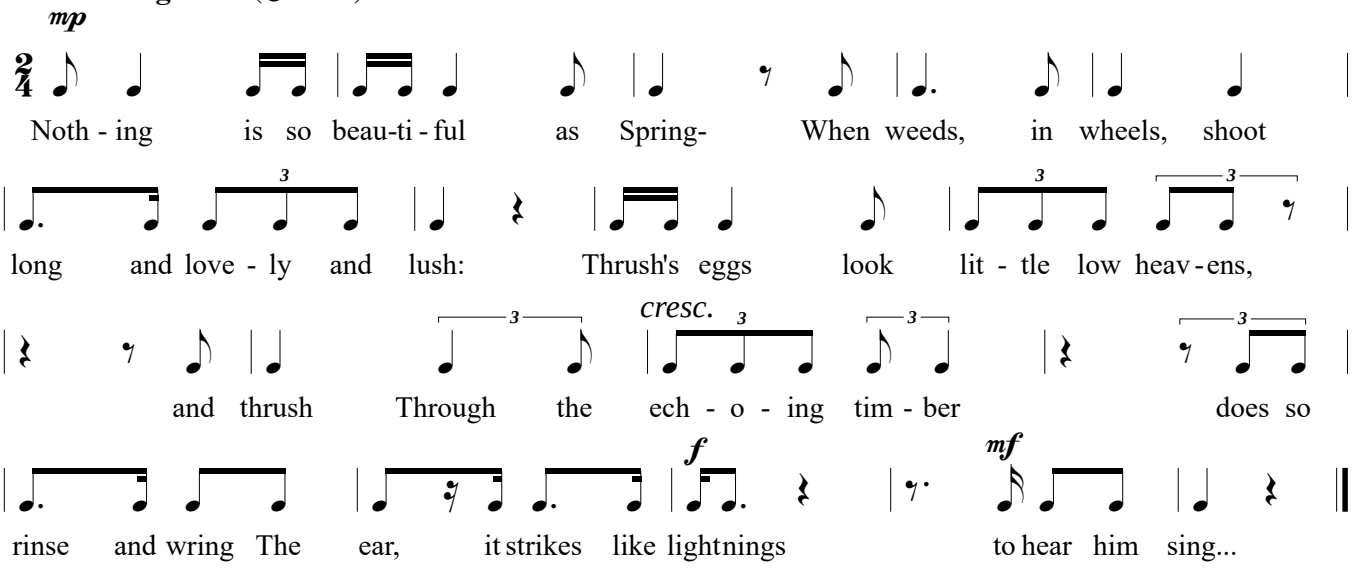


12.P) **Allegro ma non troppo** (♩ = 112)

12.Q) **Allegro** (♩ = 120)



12.R) Gerard Manley Hopkins (1844 - 1889), from "Spring"

Allegretto (♩ = 80)


mp
Noth - ing is so beau-ti - ful as Spring- When weeds, in wheels, shoot
long and love - ly and lush: Thrush's eggs look lit - tle low heav - ens,
cresc.
and thrush Through the ech - o - ing tim - ber does so
f
mf
rinse and wring The ear, it strikes like lightnings to hear him sing...

Structured Improvisation

Recite (or clap) the rhythms given and complete the missing portion using the guidelines provided. These exercises may be repeated multiple times as there are many possible solutions.

1. Create eight-measure phrases, periods, and sentences using the opening rhythms given below.

12 IM.1)

12 IM.2)

12 IM.3)

2. Complete the phrases below by improvising rhythms to fill the missing beats.

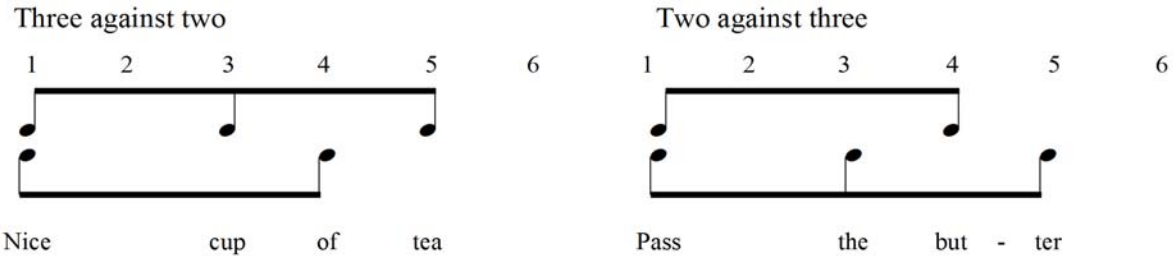
12 IM.4)

12 IM.5)

13. TWO AGAINST THREE

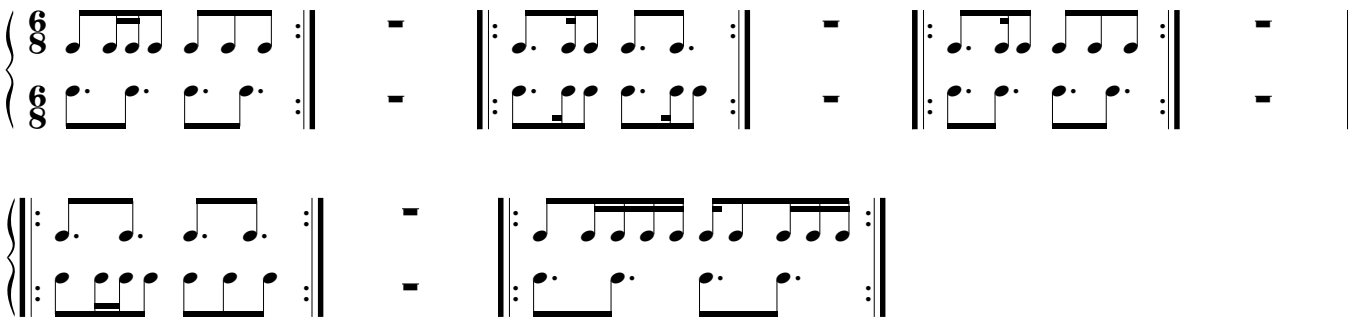
We encountered two against three in Chapter 10, in the division of the dotted-quarter beat of six-eight meter into two dotted eighth-notes that are heard against the basic triple division of the beat. Review of Preparatory Exercises 10.2 and 10.3 and Studies 10.E, F, and L provides good preparation for the material in this chapter.

To perform cross-rhythms we must understand the numerical relations of the notevalues. When triplet eighths sound against duplet eighths, each note of the triplet is two sixths of a beat, so the triplet eighths begin on the first, third, and fifth sixths of the beat, while the duplet eighths, each three sixths of a beat, begin on the first and fourth sixths of the beat. Grasping the patterns may be facilitated by speaking verbal phrases that we naturally speak in these rhythms:

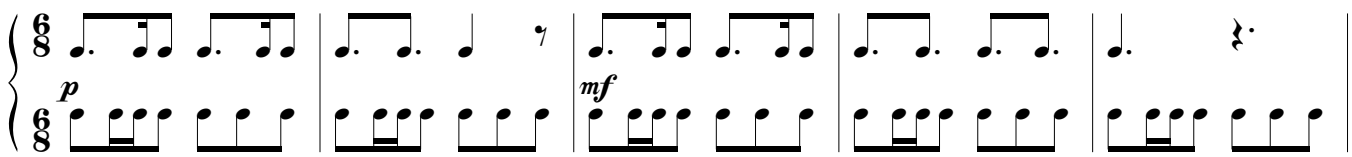


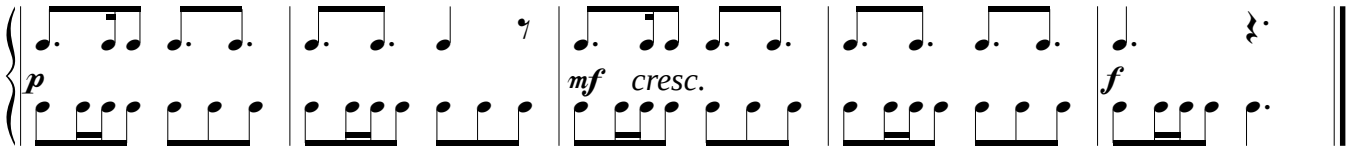
It is relatively easy to hear and perform the composite pattern made by two against three, as the rhythm of the pattern is familiar. However, it is musically important to be able to hear the duplet and triplet as independent concurrent patterns. For this reason, we need to practice two against three slowly so as to hear that the composite pattern is correct and quickly so that we can hear two and three at the same time but independent of each other.

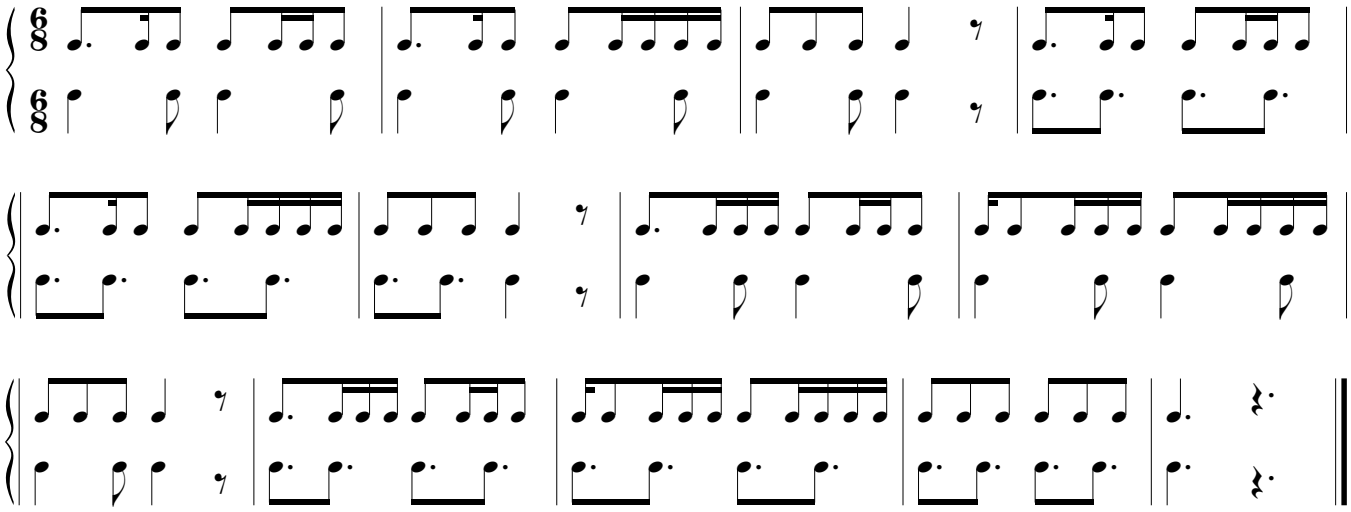
Preparatory Exercise 13.1) ♩. = 40-69

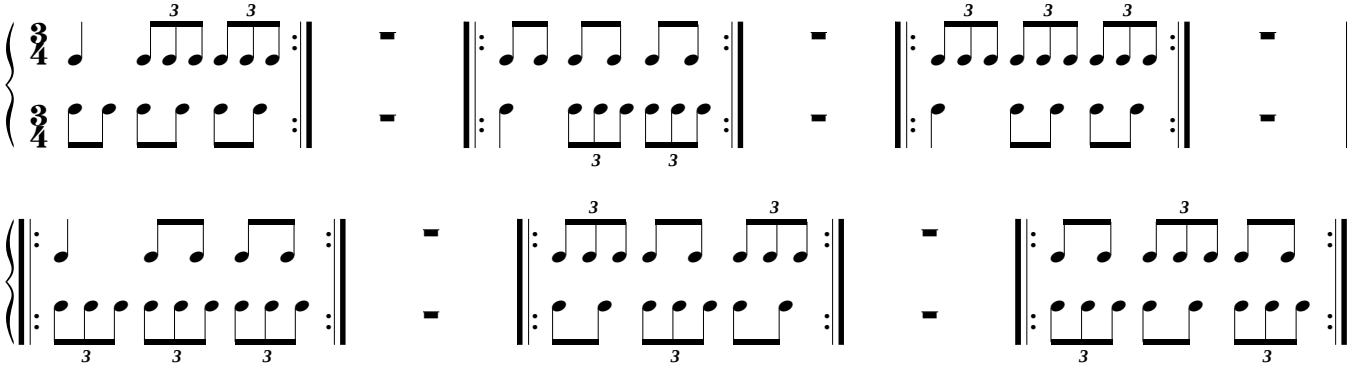


13.A) **Allegretto** (♩. = 52)

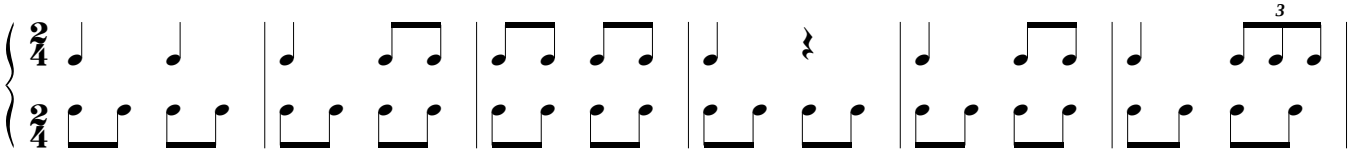


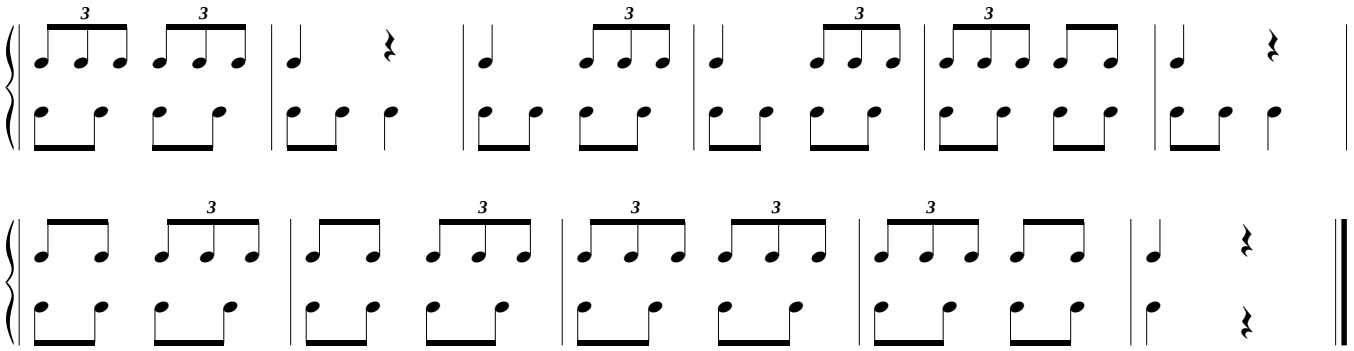


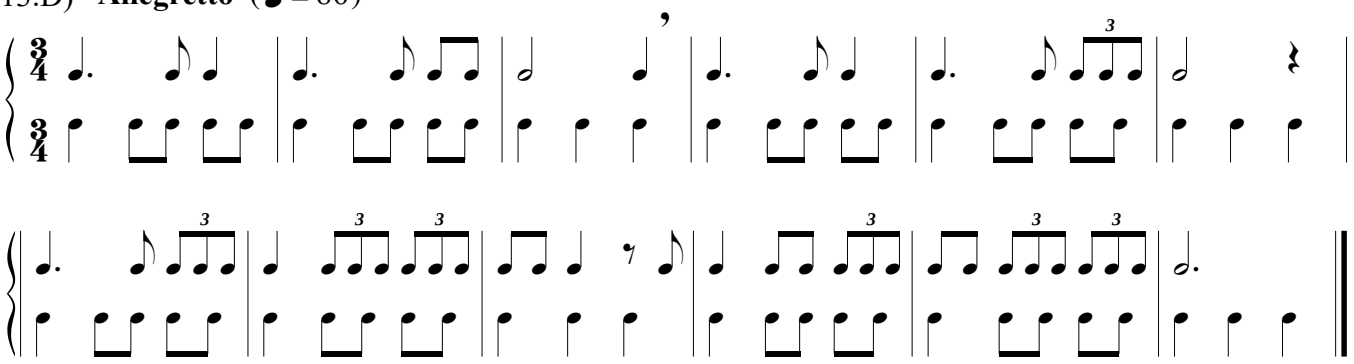
13.B) **Allegro** (♩. = 66)

Preparatory Exercise 13.2) ♩ = 52-88

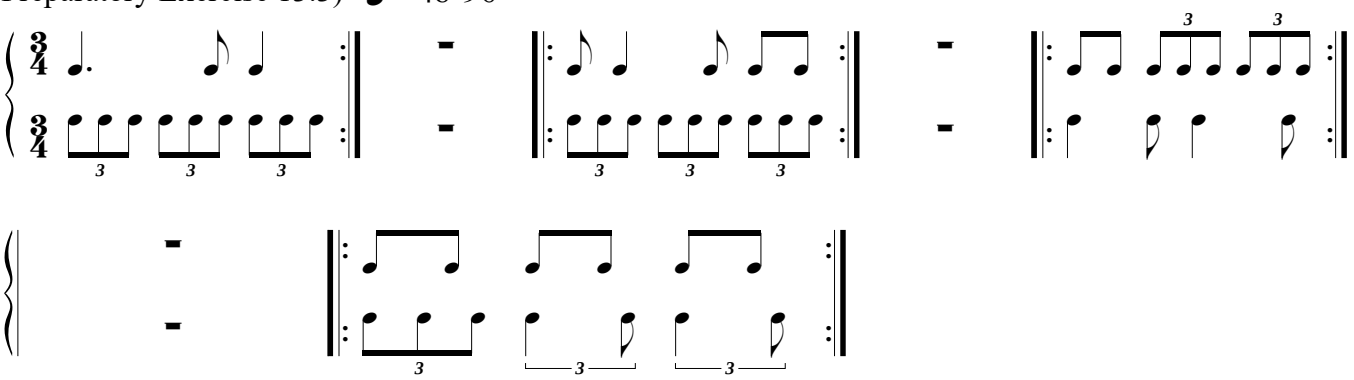


13.C) **Allegro** (♩ = 100)

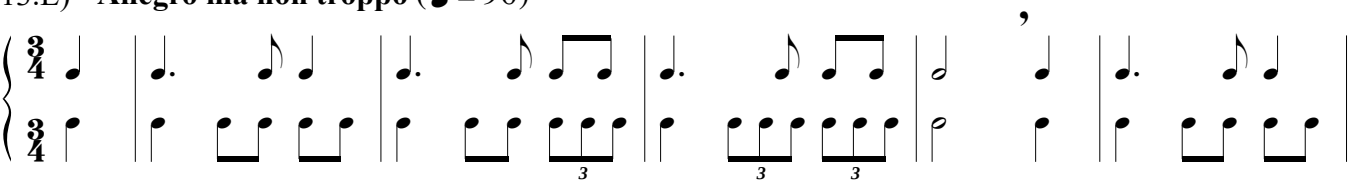


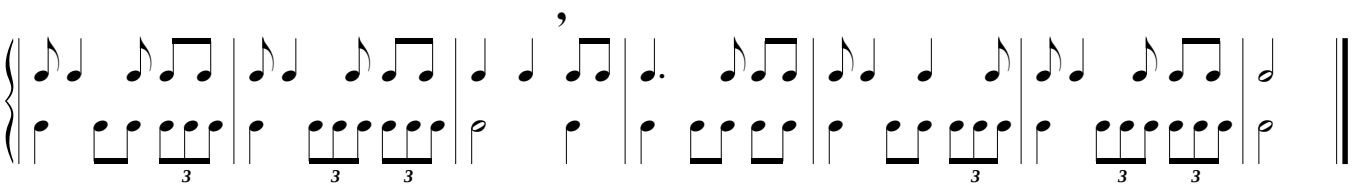


13.D) **Allegretto** (♩ = 80)

Preparatory Exercise 13.3) ♩ = 48-96

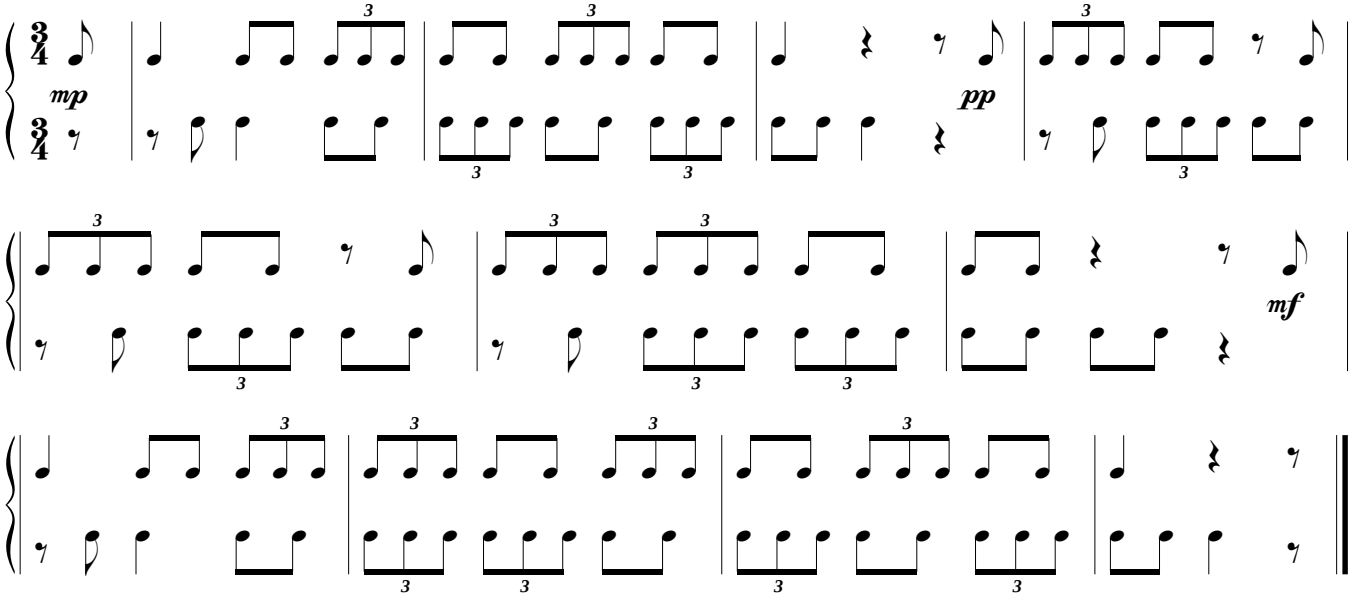


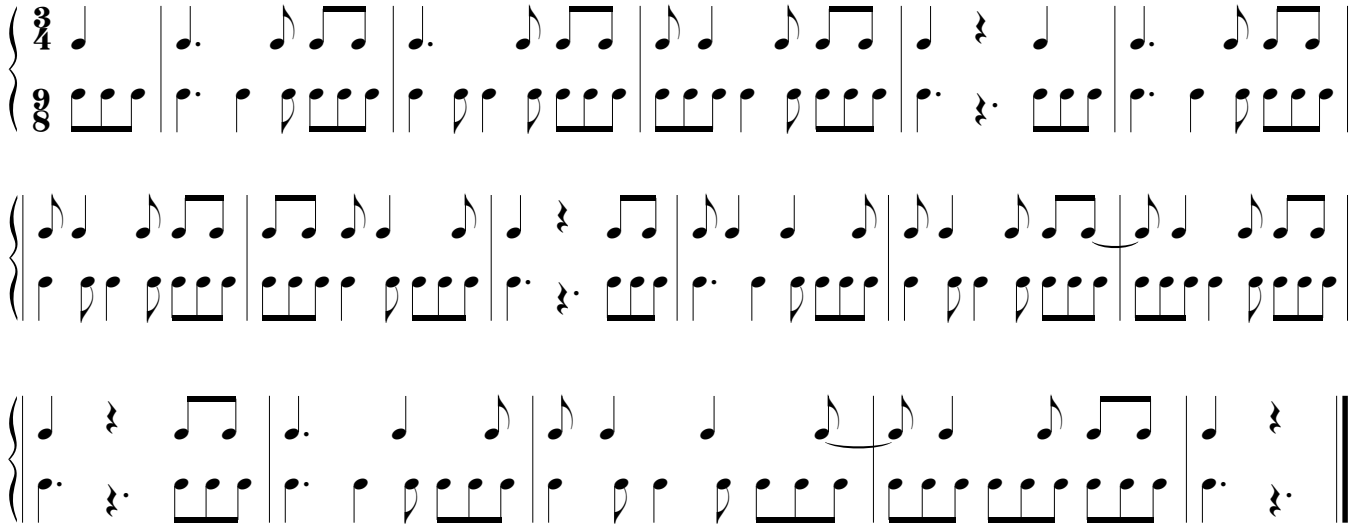
13.E) **Allegro ma non troppo** (♩ = 96)

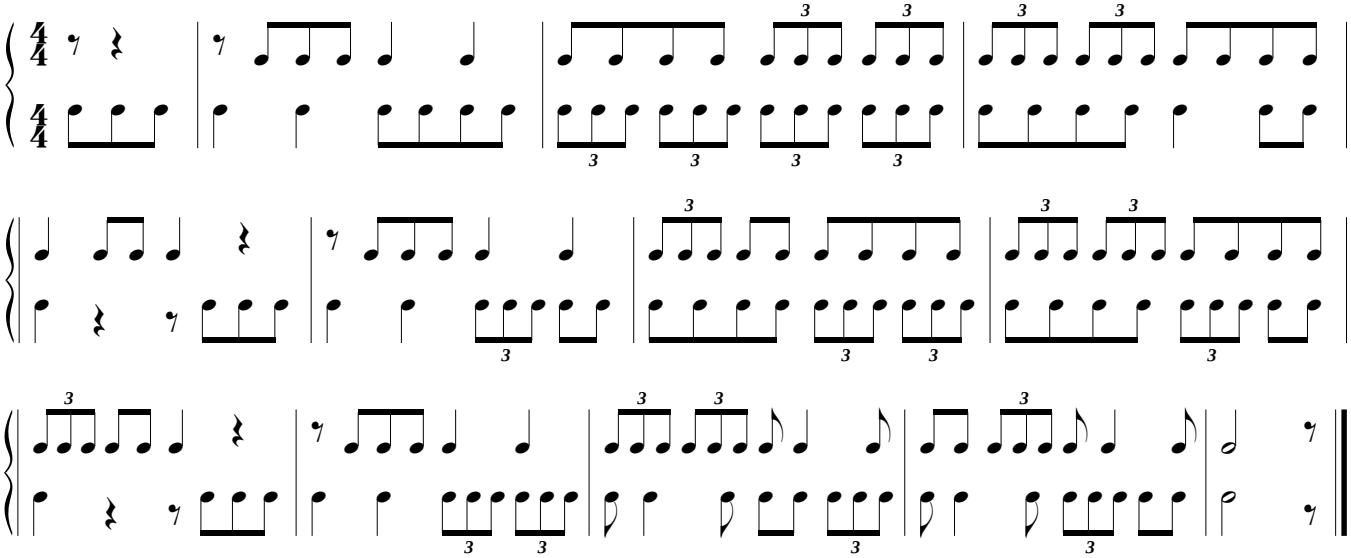




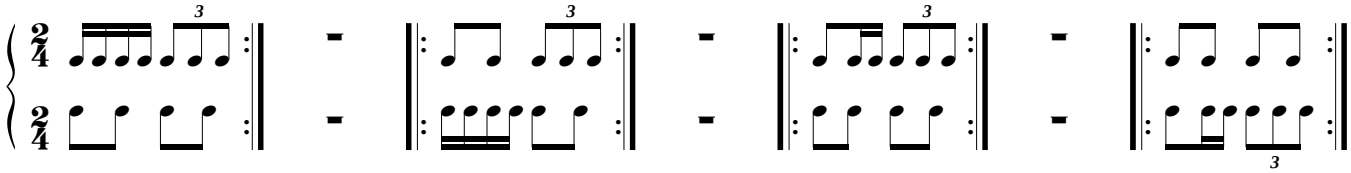
13.F) **Andante** (♩ = 69)



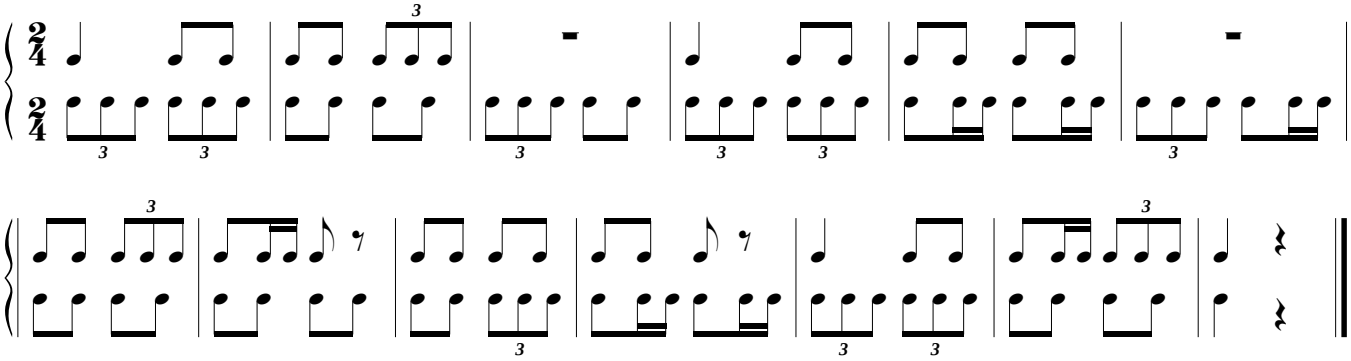
13.G) **Andantino** (𝅗𝅥. = 69)

13.H) **Allegretto** (♩ = 84)



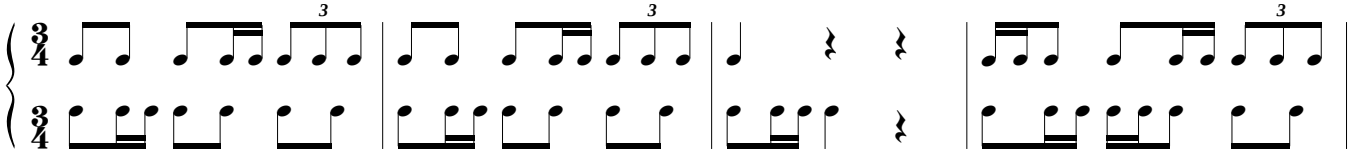
Preparatory Exercise 13.4) ♩ = 50-80

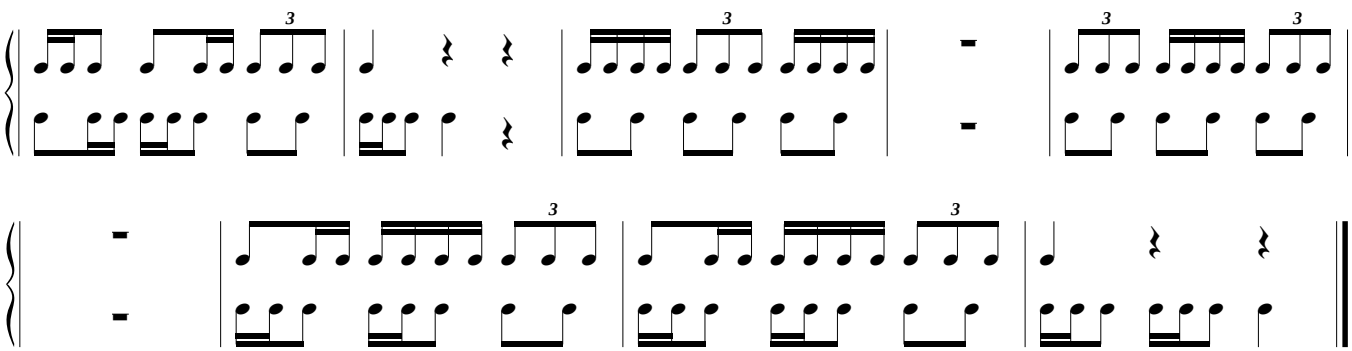


13.I) **Allegretto** (♩ = 72)

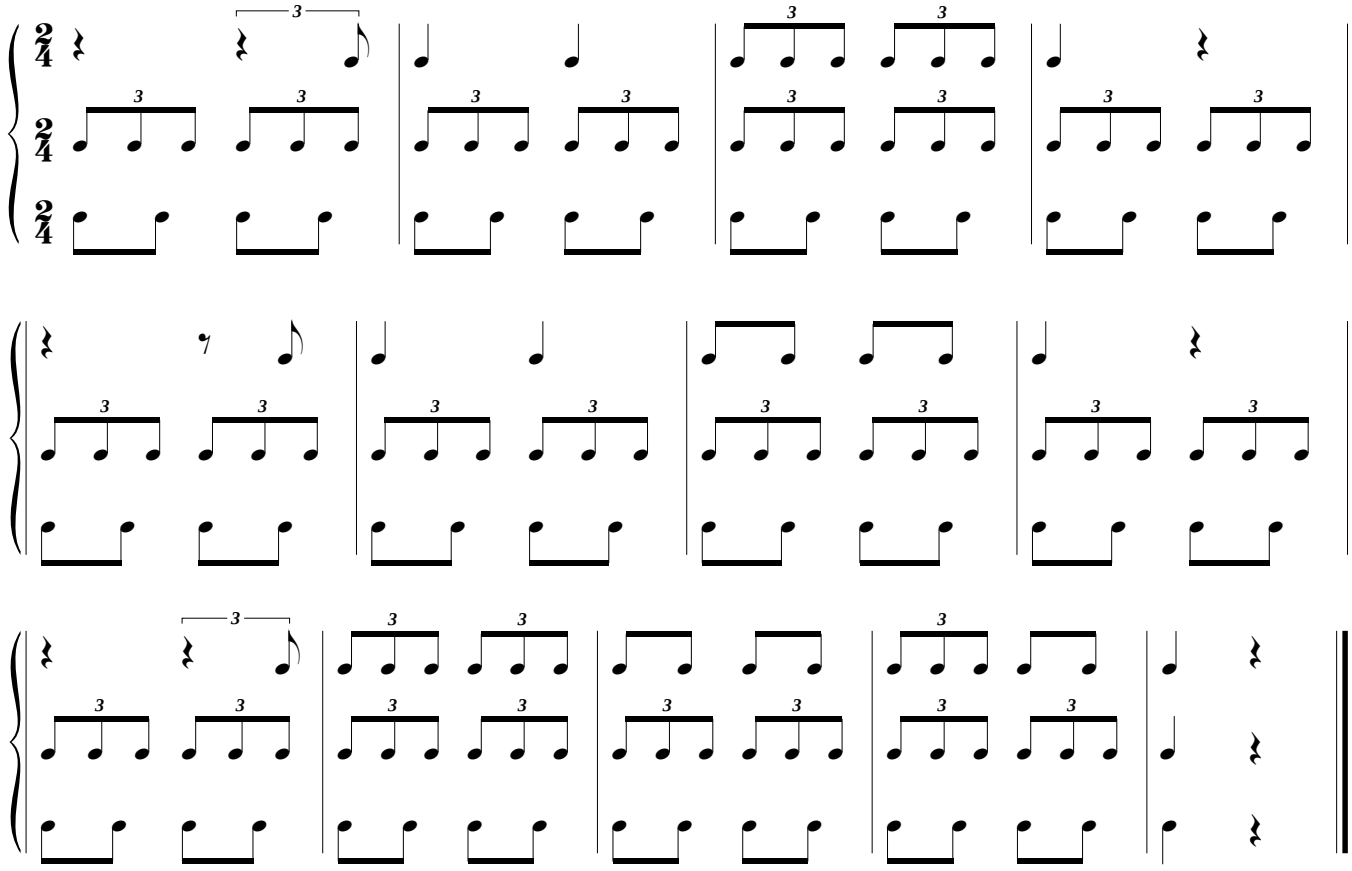


13.J) **Adagio** (♩ = 52)

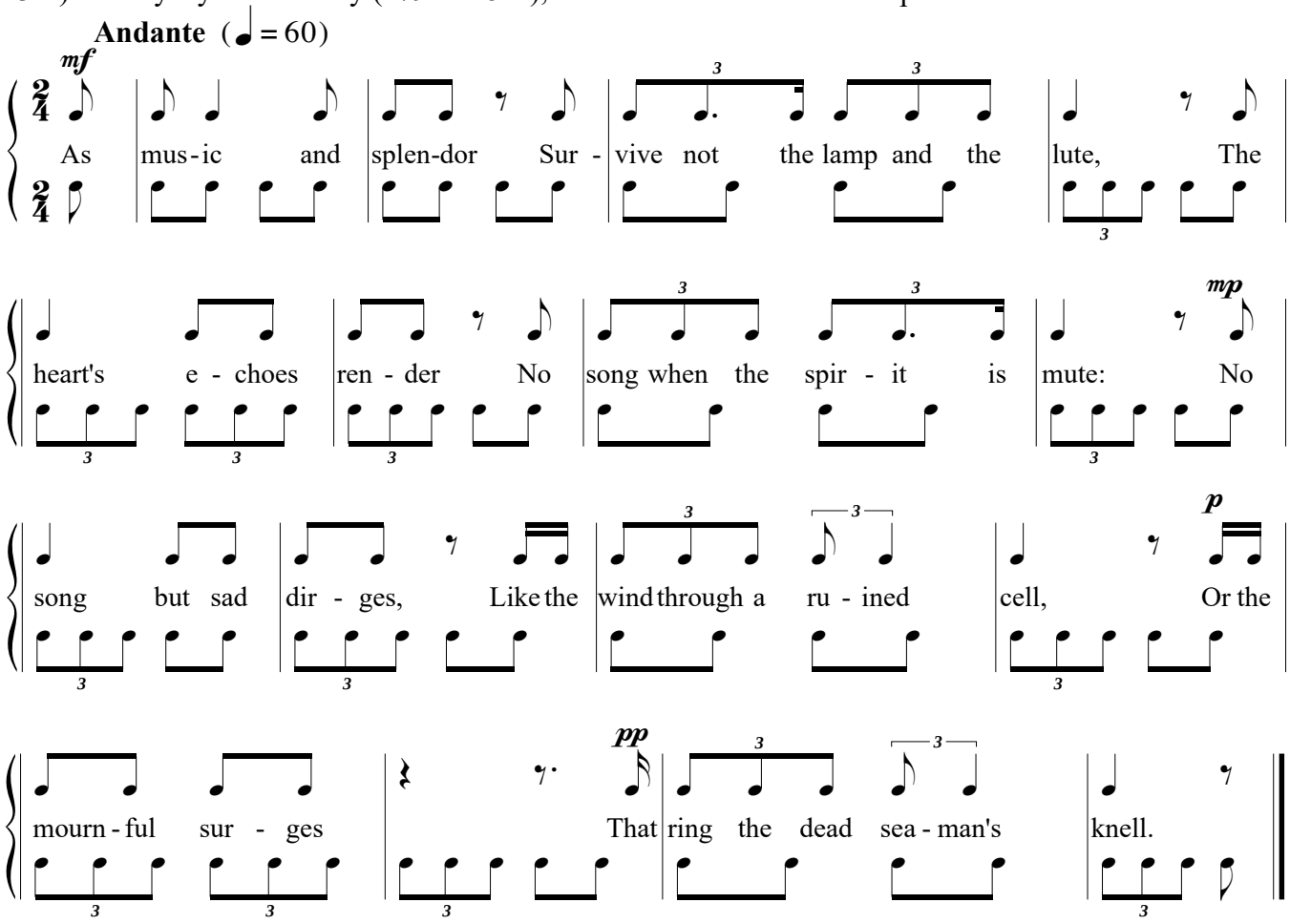




13.K) **Moderato** (♩ = 76)



13.L) Percy Bysshe Shelley (1792 - 1822), from "Lines: When the Lamp is Shattered"

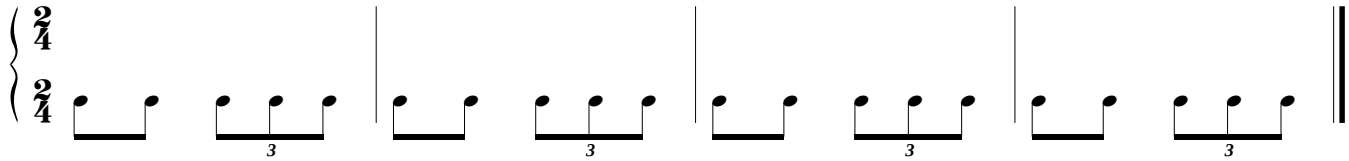

Andante (♩ = 60)
mf
As mus - ic and splen-dor Sur - vive not the lamp and the lute, The
heart's e - choes ren - der No song when the spir - it is mute: No
mp
song but sad dir - ges, Like the wind through a ru - ined cell, Or the
p
mourn - ful sur - ges That ring the dead sea - man's knell.
pp

Structured Improvisation

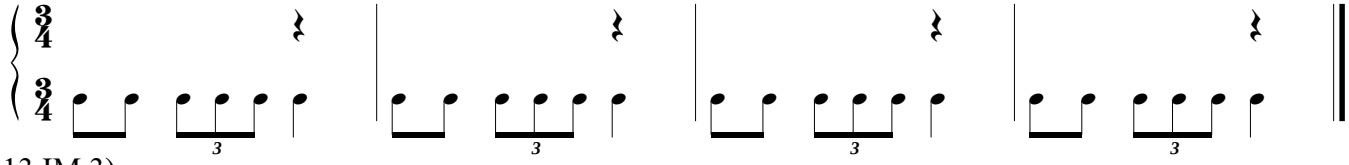
Improvising in two-parts presents new challenges. Care must be taken to ensure accuracy. As with all two-part rhythm studies and exercises, it is recommended that one part be voiced while the other part is tapped. This will help to ensure notes are accurately sustained. This timbral difference will also help to discriminate between the two parts. By practicing slowly and carefully, the ability to follow and control two independent parts will simultaneously steadily improve.

1. Use the rhythms given below as an ostinato and improvise a second part. At first, it might be best to limit yourself to four measures, but as greater fluency and proficiency are achieved, these improvisations can be extended. Practice using the given rhythms as both the bottom part and the top part. It may help to establish the ostinato first by giving yourself a four-measure vamp before coming in with the improvised second line.

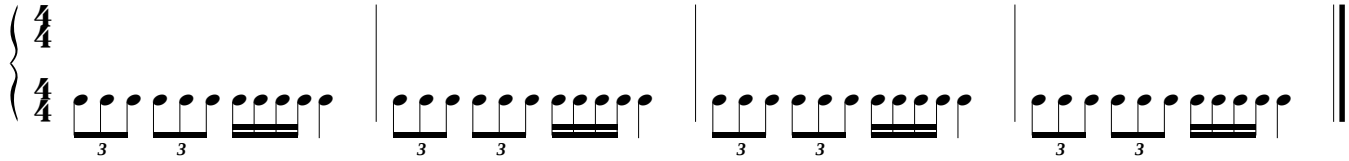
13 IM.1)



13 IM.2)

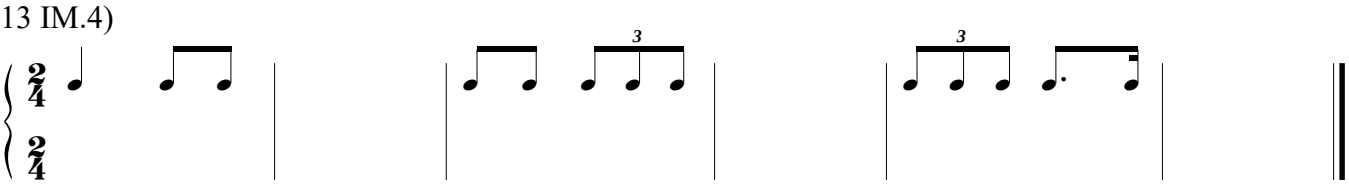


13 IM.3)

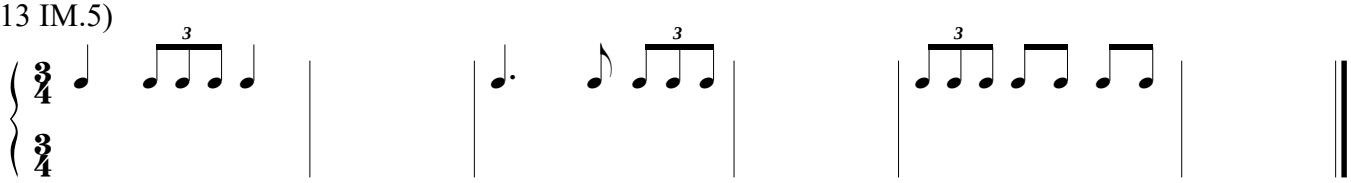


2. Improvise a second part either above or below that given. Immediately repeat, switching the two parts. Repeat each example several times, improvising a new second part each time. When proficiency has been established, extend each opening provided by adding a second measure and immediately repeat both measures switching parts.

13 IM.4)



13 IM.5)

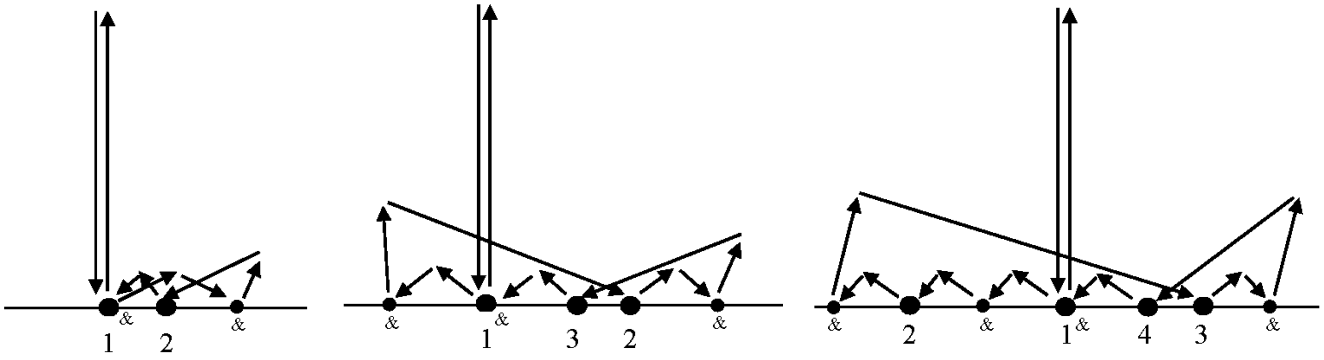


14. HALF-NOTE BEAT (SIMPLE METER)

When no values smaller than eighth-notes are involved, the half-note beat does not present any new rhythmic difficulties but simply a problem of reading: we must see a half-note as one beat, a whole note as only two beats, and a quarter-note as half a beat. The first two exercises that follow Preparatory Exercises 14.1 and 14.2 are given first in four-four meter and then in four-two; the performance of the two versions should be identical. Likewise, the first study (14.A) is given first in two-four, then in two-two meter, and the two versions should sound the same. Rewriting the next three studies may help make the simplicity of the rhythm obvious.

Sixteenth-notes, which appear in Preparatory Exercise 14.3 and the following studies, divide the half-note beat into eight parts and represent third-level division of the beat. This type of rhythmic complexity can be found in some late medieval music, music of the early Baroque, as well as in the Bel Canto opera repertoire of the 19th century. As the tempo for music with third-level beat divisions is typically slow, it is often helpful to consider the first-level of the beat division as the beat unit. Thus, four-two can be thought of as eight-four, two-two can be thought of as four-four, etc.

When conducting these studies, a smaller beat of subdivision is added to the basic conducting pattern.



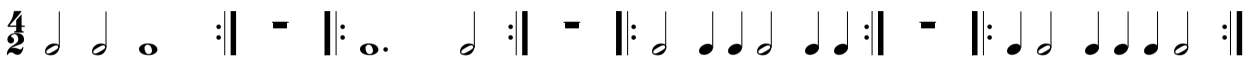
The division of the beat into eight will be encountered again when thirty-second-notes appear in quarter-note beats in Chapter 18.

As 𝐂 stands for four-four meter, 𝐂 stands for two-two. The symbol appearing at the beginning of Study 14.K 𝅜 is the breve, which equals two whole notes. Originally a square note, it is now written as a whole note between double vertical lines. The square breve rest 𝄺 is used less often than the whole rest for a whole measure of silence, even when the measure is longer than a whole note, and even though the whole rest is also used for a half-measure rest in four-two time, as in Study 14.D. Two half-rests, not a whole rest, are used for two beats in three-two time, just as quarter rests, not a half rest, are used for two beats in three-four time.

Preparatory Exercise 14.1.1) ♩ = 88-176

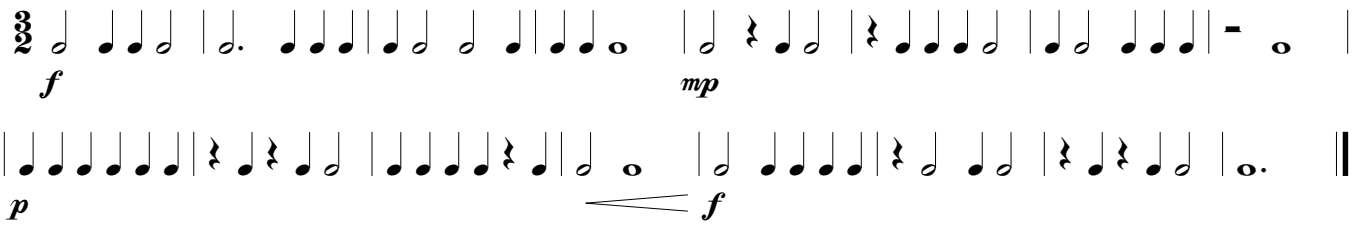
Counting	1 2 3 4	1 2 3 4	1 2 & 3 4 &	1 & 2 & 3 & 4
Kodály	ta ta ta-	ta- ta	ta ti ti ta ti ti	ti ta ti ti ti ta
Takadimi	ta ta ta	ta ta	ta ta di ta ta di	ta di di ta di ta

Preparatory Exercise 14.1.2) 𝅗𝅥 = 88-176

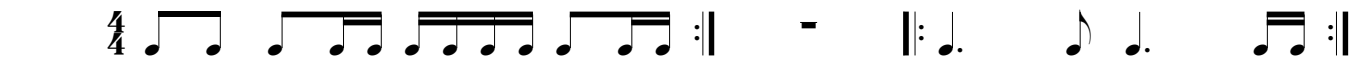


| | | |

14.C) **Vivace** (𝅗𝅥 = 120)



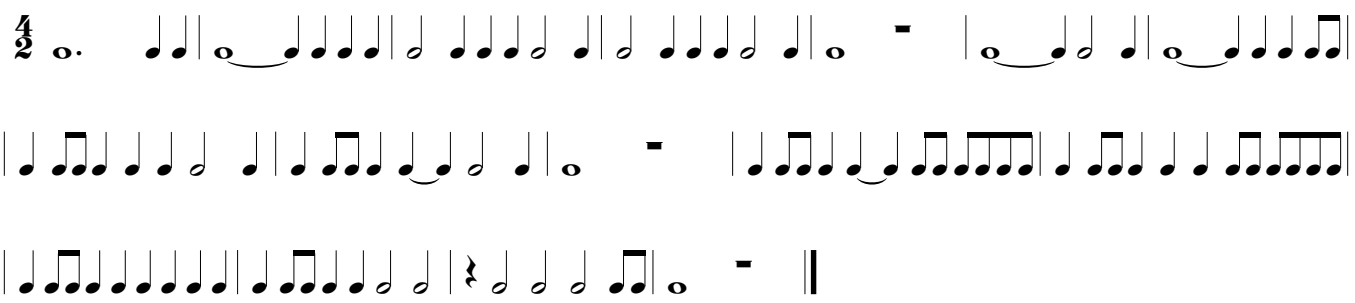
Preparatory Exercise 14.2.1) ♩ = 60-108

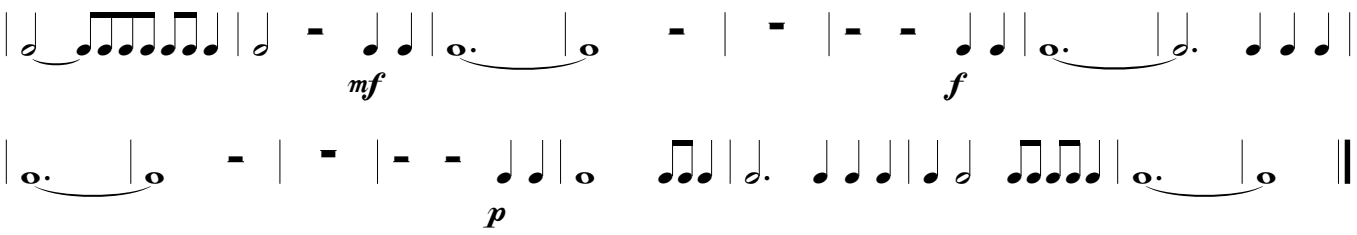


Counting	1	&	2	&	a	3	e	&	a	4	&	a								1	2	&	3	4	&	a					
Kodály	ti		ti		ti	ti	ki	ti	ki	ti	ki	ti	ti	ki						ta-i		ti	ta-i		ti	ki					
Takadimi	ta		di		ta	di	mi	ta	ka	di	mi	ta	di	mi						ta		di	ta		di	mi					

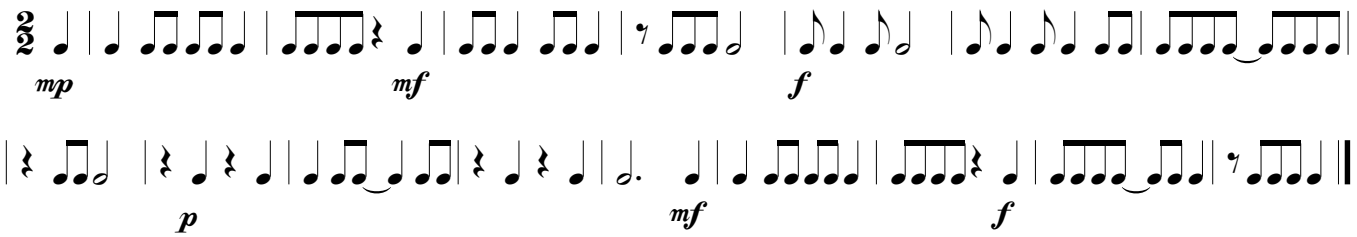
Preparatory Exercise 14.2.2) 𝅗𝅥 = 60-108

Counting	1	&	2	&	a	3	e	&	a	3	&	a								1	2	&	3	4	&	a					
Kodály	ti		ti		ti	ti	ki	ti	ki	ti	ki	ti	ti	ki						ta-i		ti	ta-i		ti	ki					
Takadimi	ta		di		ta	di	mi	ta	ka	di	mi	ta	di	mi						ta		di	ta		di	mi					

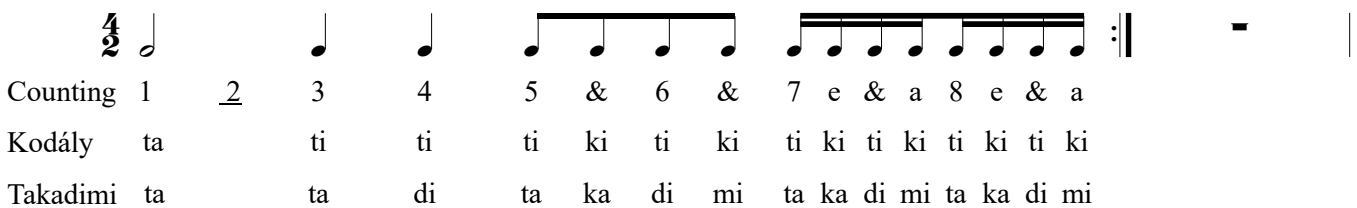
14.D) **Vivace** (𝅗𝅥 = 120)

14.E) **Allegretto** (𝅗𝅥 = 92)

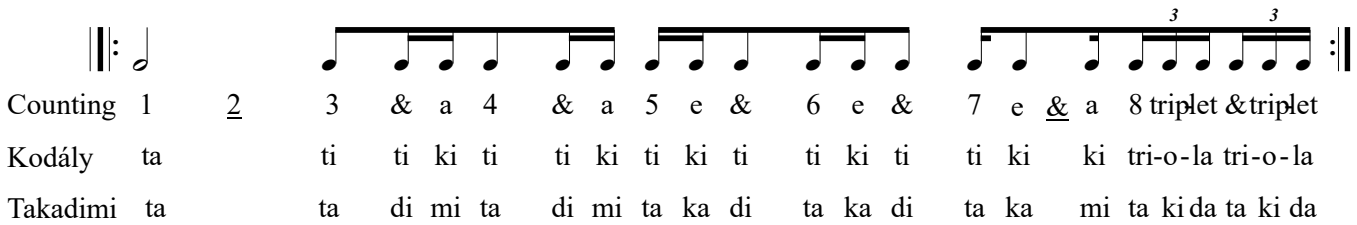


14.F) **Andantino** ($\mathbf{\mathit{d}}$ = 84)

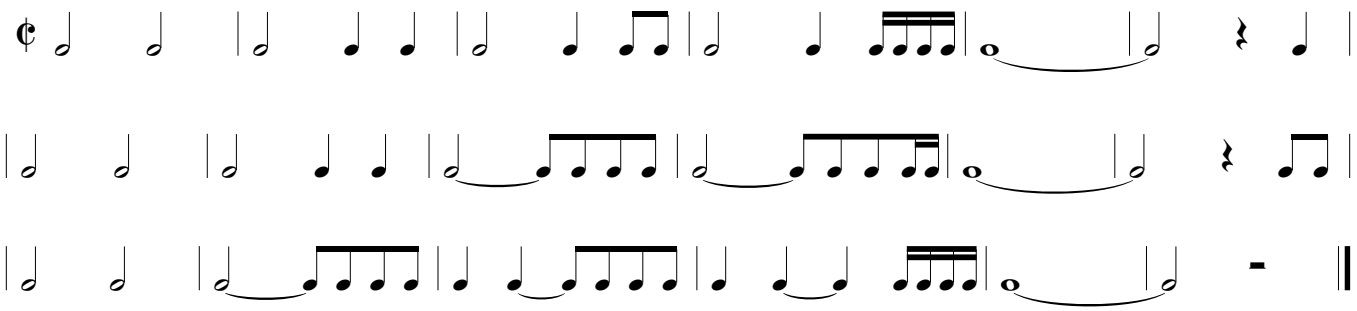


Preparatory Exercise 14.3) $\mathbf{\mathit{d}}$ = 48-60

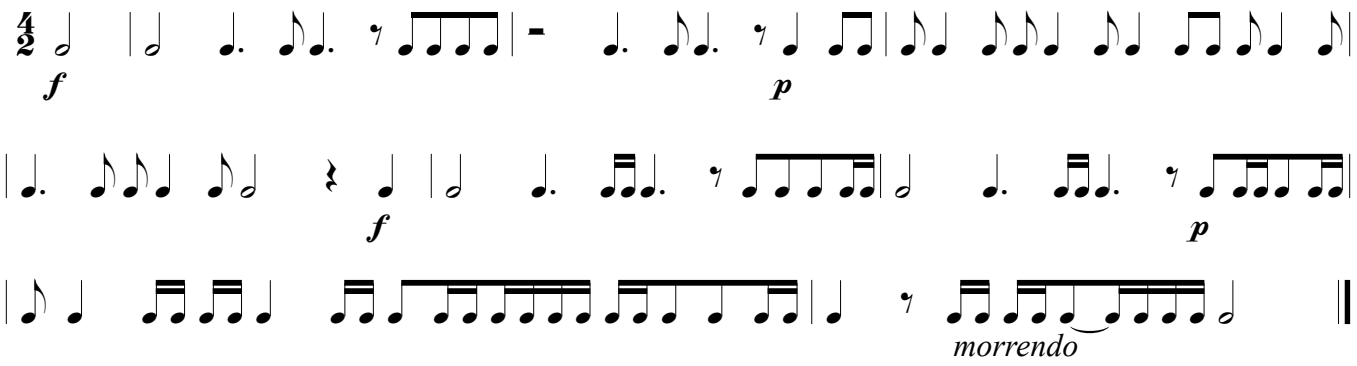


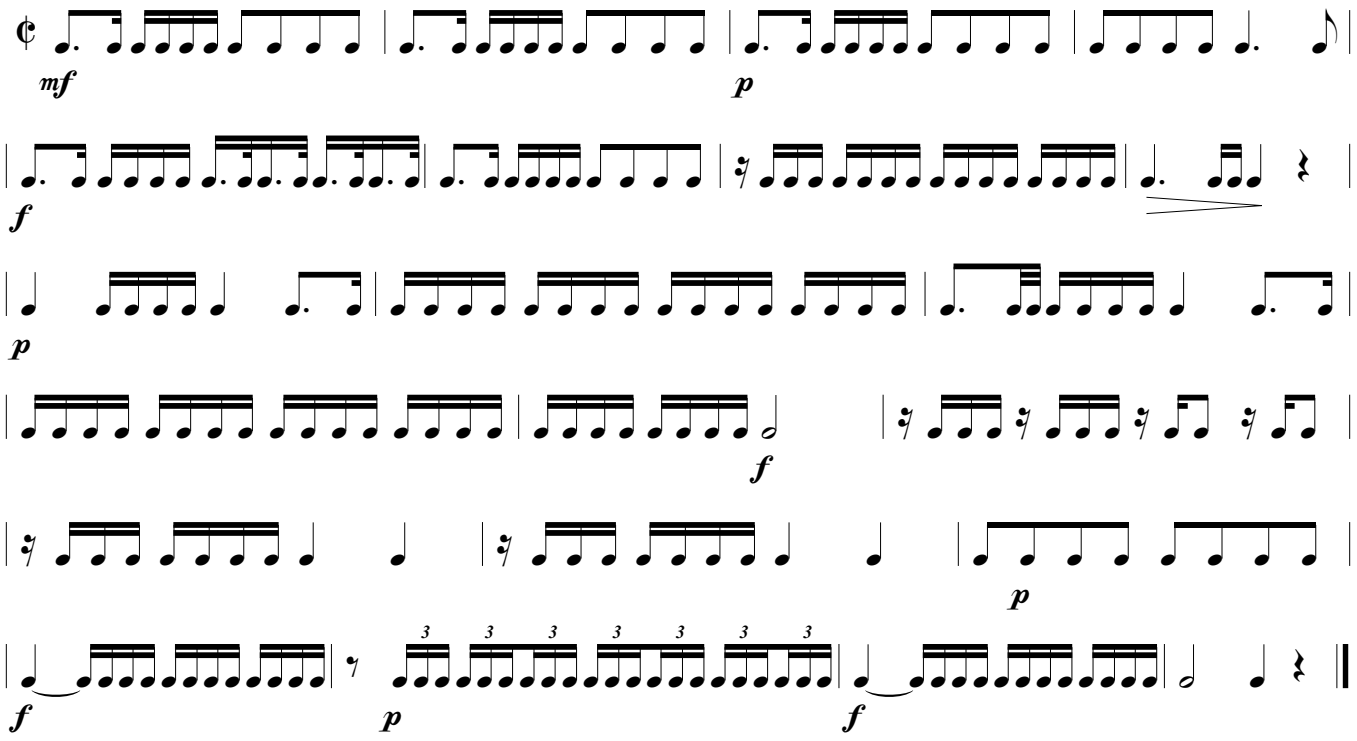
Counting	1	2	3	4	5	&	6	&	7	e	&	a	8	e	&	a
Kodály	ta		ti	ti	ti	ki	ti	ki	ti	ki	ti	ki	ti	ki	ti	ki
Takadimi	ta		ta	di	ta	ka	di	mi	ta	ka	di	mi	ta	ka	di	mi

Counting	1	2	3	&	a	4	&	a	5	e	&	6	e	&	7	e	&	a	8	triplet	&	triplet
Kodály	ta		ti	ti	ki	ti	ti	ki	ti	ki	ti	ti	ki	ti	ti	ki	ki	tri-	o-	la	tri-	o- la
Takadimi	ta		ta	di	mi	ta	di	mi	ta	ka	di	ta	ka	di	ta	ka	mi	ta	ki	da	ta	ki da

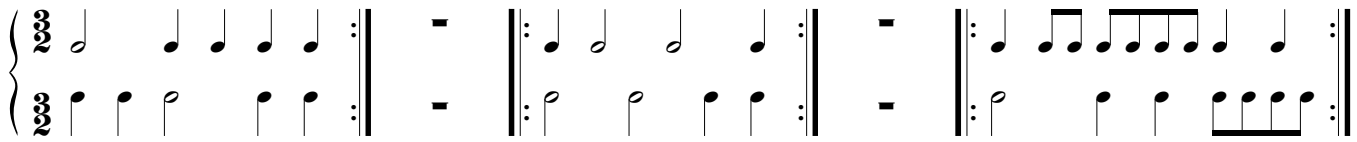
14.G) **Adagio** ($\mathbf{\mathit{d}}$ = 60)

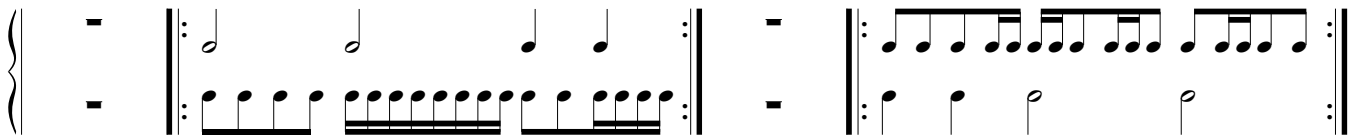


14.H) **Largo** (𝅗𝅥 = 44)

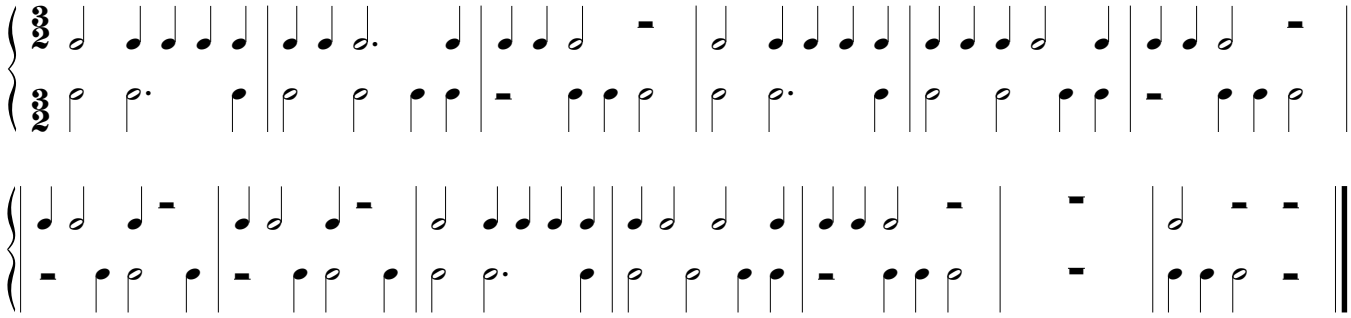


14.I) Joseph Haydn (1732-1809), Piano Sonata in C Major, Hob. XVI.50, II (mm. 1-20)
Adagio

Preparatory Exercise 14.4) 𝅗𝅥 = 40-56

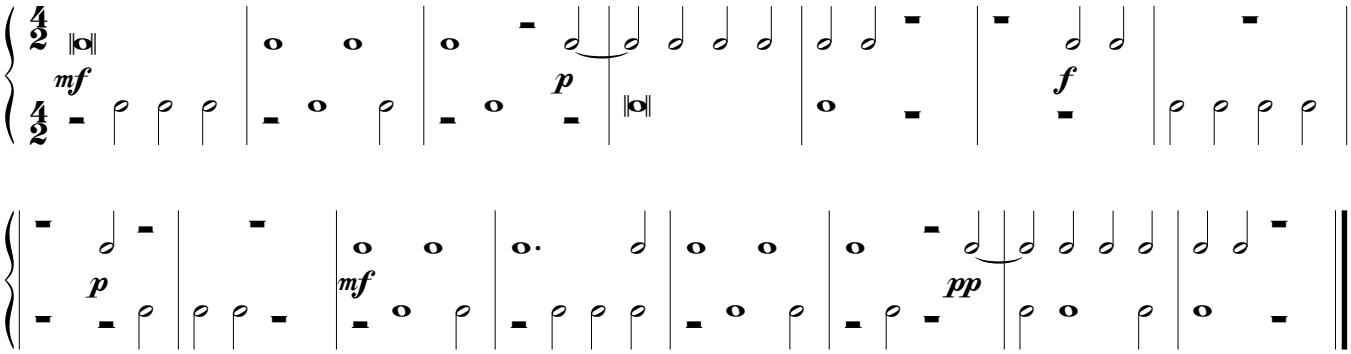




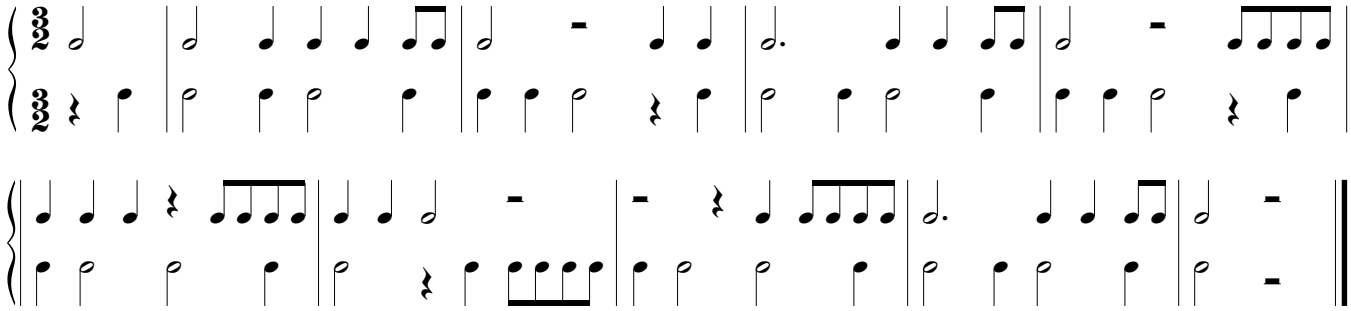
14.J) **Allegretto** (𝅗𝅥 = 96)

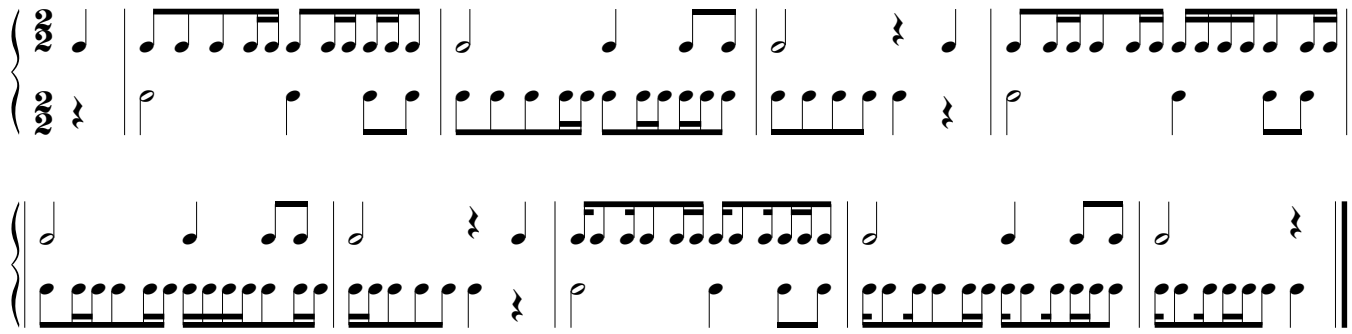


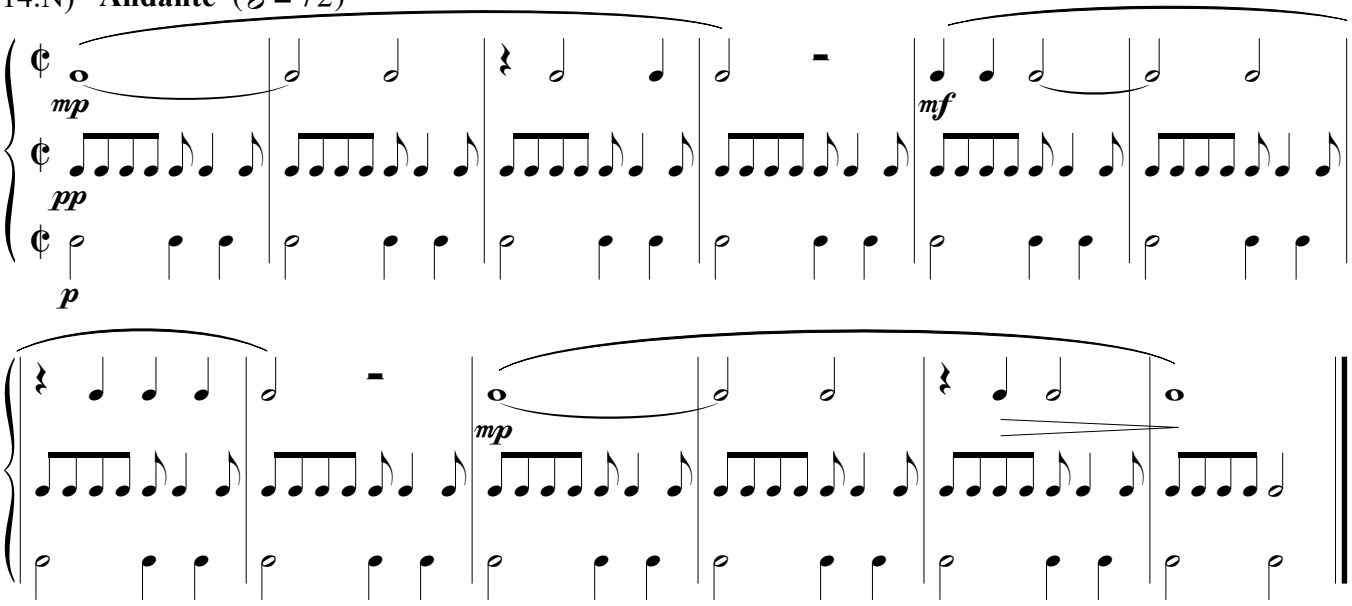
14.K) **Presto** (𝅗𝅥 = 192)



14.L) **Allegro ma non troppo** (𝅗𝅥 = 104)

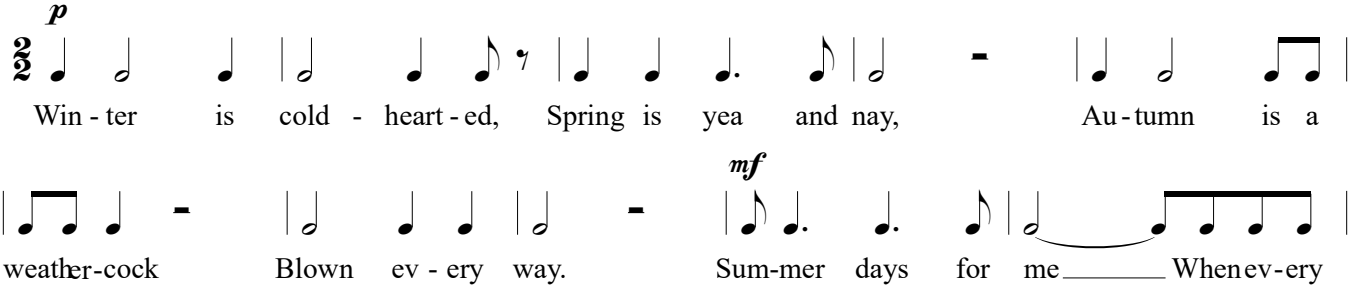


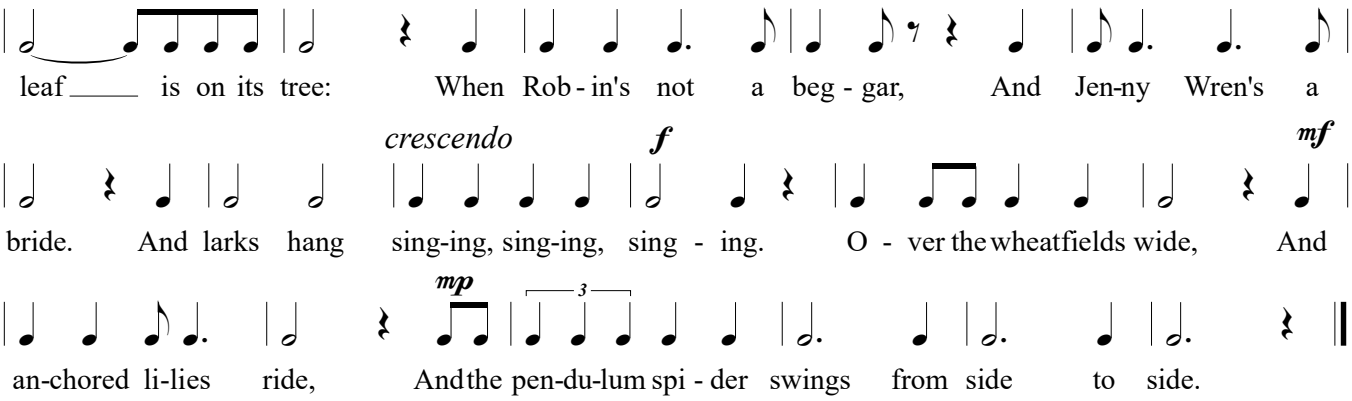
14.M) **Adagio** (𝅗𝅥 = 40)

14.N) **Andante** (𝅗𝅥 = 72)



14.O) Christina Rossetti (1836 - 1894), from "Summer"

Andantino (𝅗𝅥 = 92)




leaf is on its tree: When Rob - in's not a beg - gar, And Jen-ny Wren's a
crescendo
f
mf
bride. And larks hang sing-ing, sing-ing, sing - ing. O - ver the wheatfields wide, And
mp
3
an-chored li-lies ride, And the pen-du-lum spi - der swings from side to side.

Structured Improvisation

Improvising in simple meters with beat units other than the quarter-note provides no extra challenges. However, it is important to think of the note values being recited and force a mental connection between the rhythms created and their notation. In other words, improvising in two-two, while it may sound identical to two-four, must be thought of as two-two.

1. For each of the examples below, create a second half equal in length to the opening provided. Try to incorporate rests and ties into your improvisations.

14 IM.1)

14 IM.2)

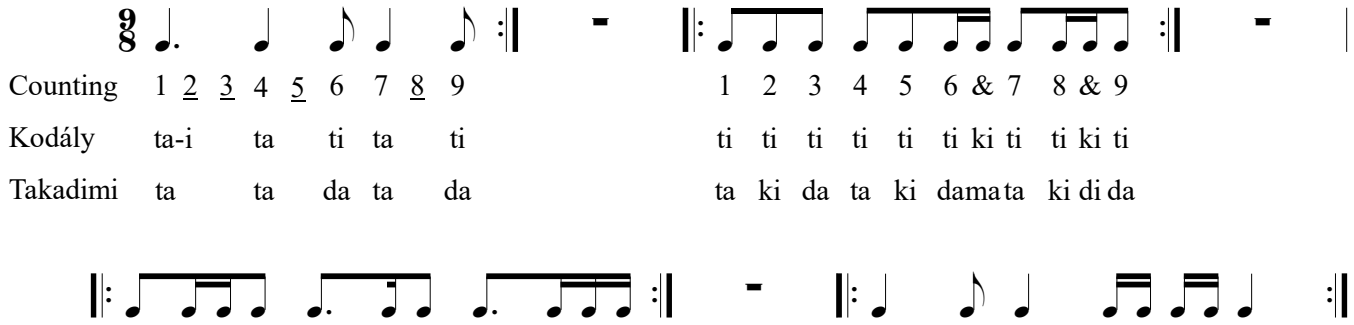
14 IM.3)

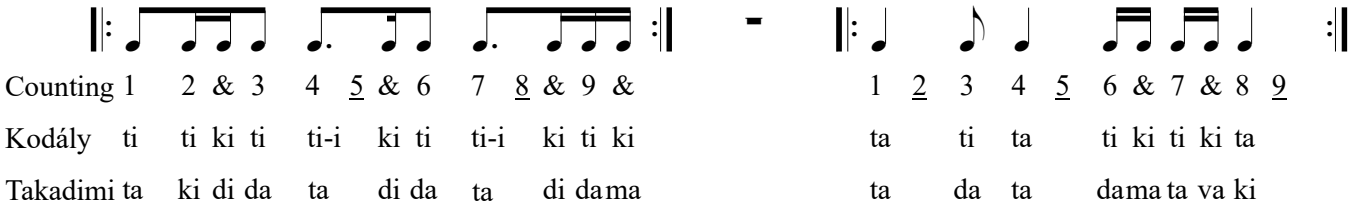
15. DOTTED-HALF-NOTE BEAT (COMPOUND METER)

Reading six-four and nine-four meter, we quickly appreciate the clarity with which beams show beats in six-eight and nine-eight meter. Here, we have to learn to see nine consecutive quarter-notes as constituting three beats. Preparatory Exercise 15.1.1 is written first in nine-eight; the nine-four version, Preparatory Exercise 15.1.2, should sound the same.

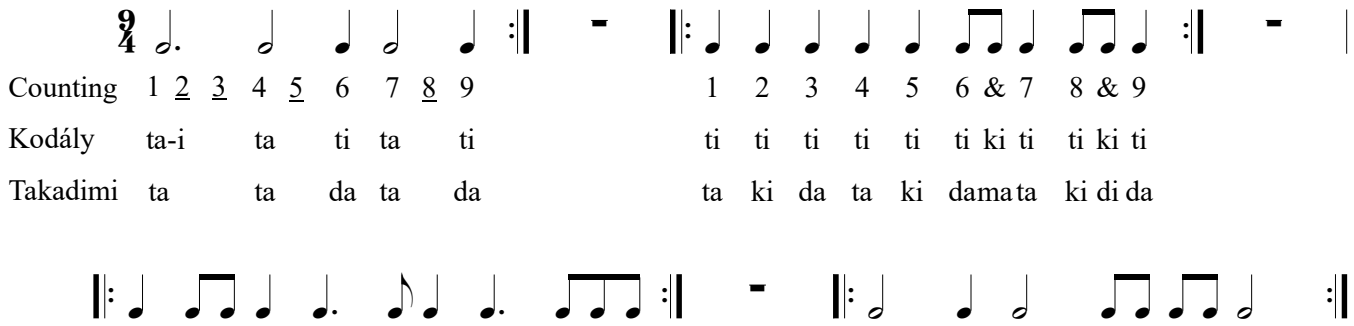
Just as six-eight, nine-eight, and twelve-eight are considered compound duple, triple, and quadruple meters, respectively, so too are six-four, nine-four, and twelve-four. At moderate to fast tempi, six-four, nine-four, and twelve-four are conducted with the same duple, triple, and quadruple beat patterns as are six-eight, nine-eight, and twelve-eight. Likewise, at slower tempi, the beat is often subdivided so that each quarter-note receives its own pulse. When counting rhythms at these slower speeds, it is common to count the quarter-note subdivision.

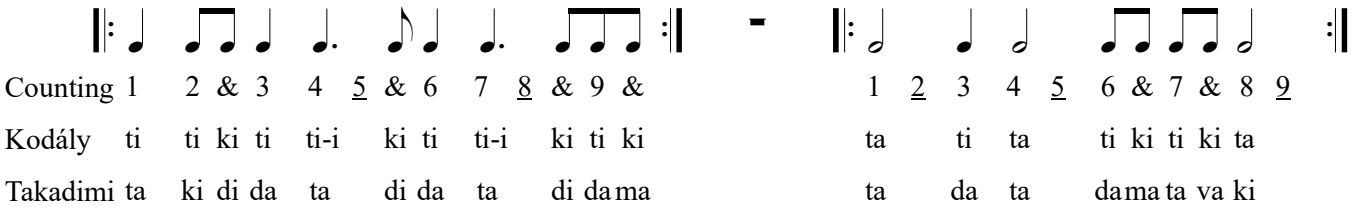
Preparatory Exercise 15.1.1) ♩. = 48-72


Counting 1 2 3 4 5 6 7 8 9 1 2 3 4 5 6 & 7 8 & 9
Kodály ta-i ta ti ta ti ti ti ti ti ti ki ti ti ki ti
Takadimi ta ta da ta da ta ki da ta ki dama ta ki di da

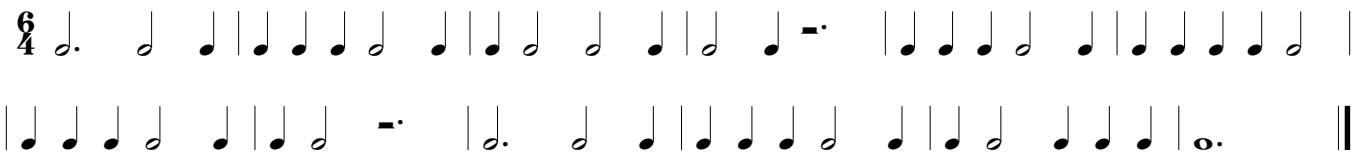

Counting 1 2 & 3 4 5 & 6 7 8 & 9 & 1 2 3 4 5 6 & 7 & 8 9
Kodály ti ti ki ti ti-i ki ti ti-i ki ti ki ta ti ta ti ki ti ki ta
Takadimi ta ki di da ta di da ta di dama ta da ta dama ta va ki

Preparatory Exercise 15.1.2) 𝅗𝅥. = 48-72

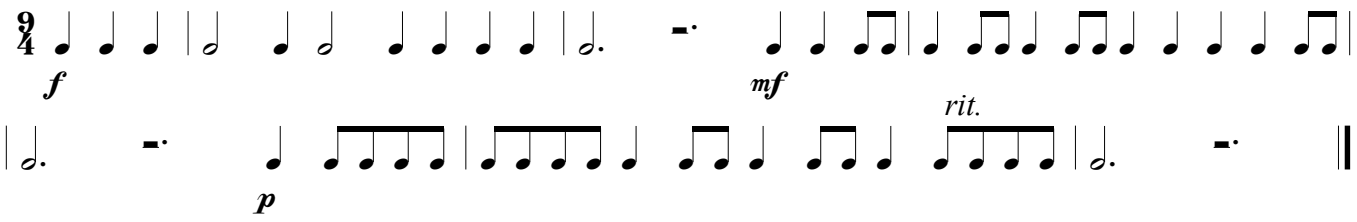

Counting 1 2 3 4 5 6 7 8 9 1 2 3 4 5 6 & 7 8 & 9
Kodály ta-i ta ti ta ti ti ti ti ti ti ki ti ti ki ti
Takadimi ta ta da ta da ta ki da ta ki dama ta ki di da

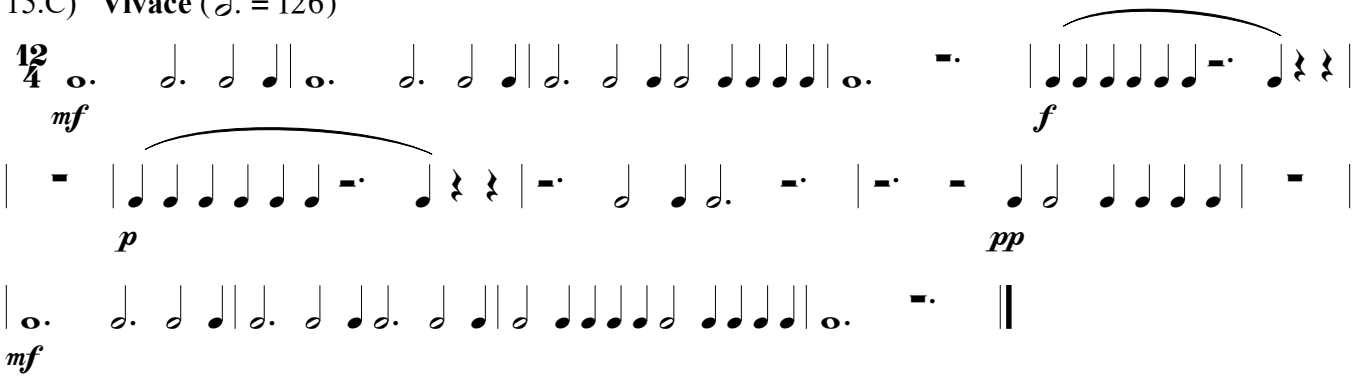
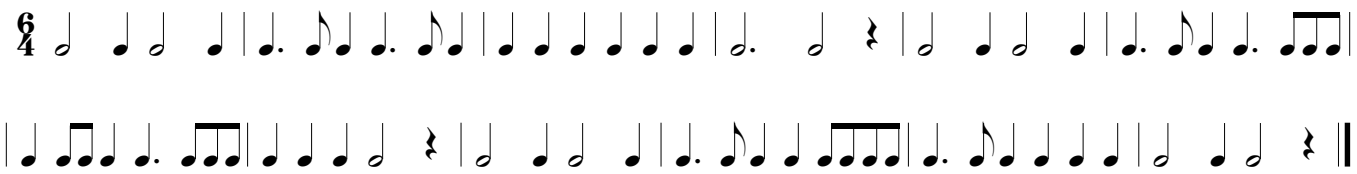
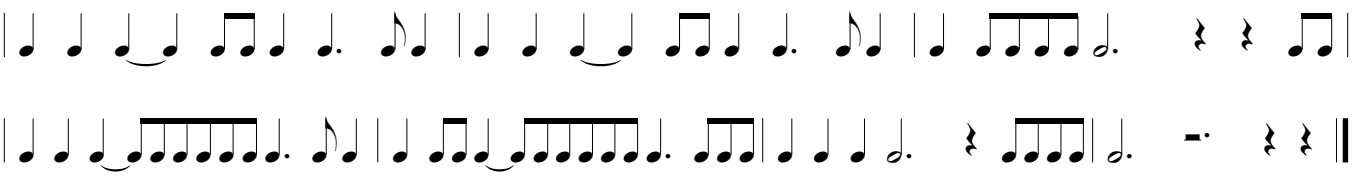

Counting 1 2 & 3 4 5 & 6 7 8 & 9 & 1 2 3 4 5 6 & 7 & 8 9
Kodály ti ti ki ti ti-i ki ti ti-i ki ti ki ta ti ta ti ki ti ki ta
Takadimi ta ki di da ta di da ta di dama ta da ta dama ta va ki

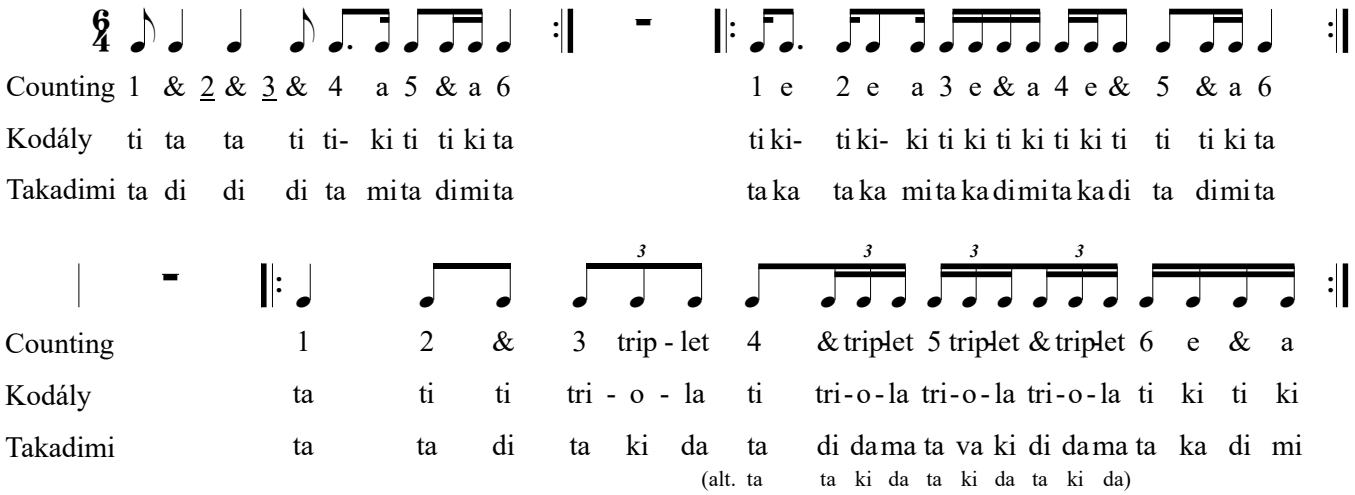
15.A) **Allegro** (𝅗𝅥. = 108)



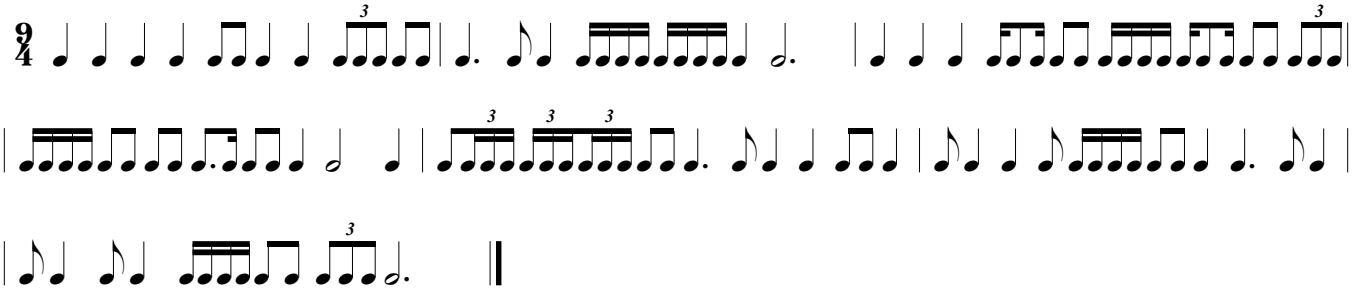
15.B) **Adagio** (𝅗𝅥. = 56)

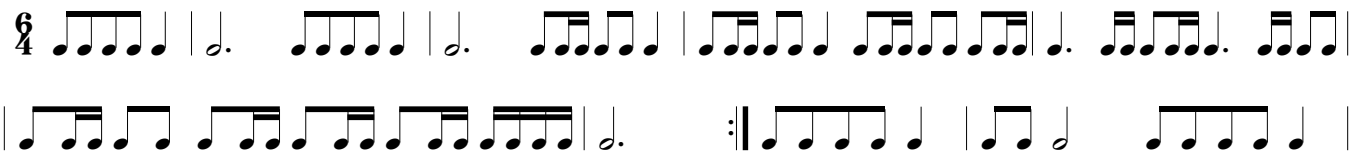
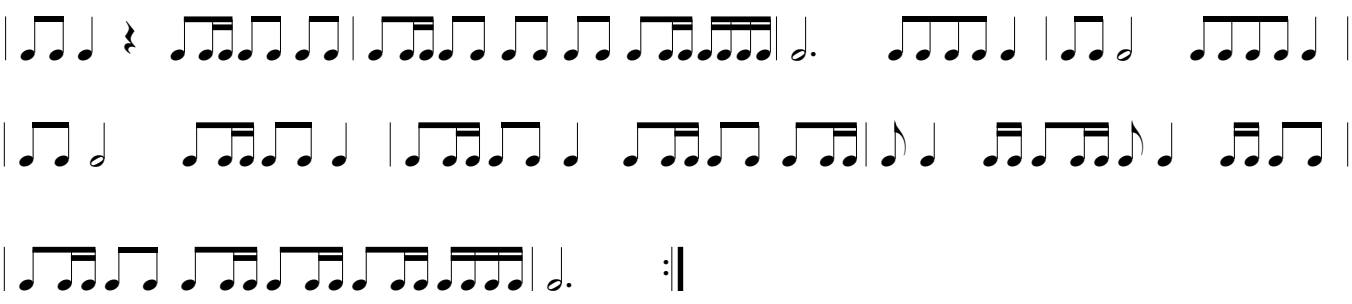


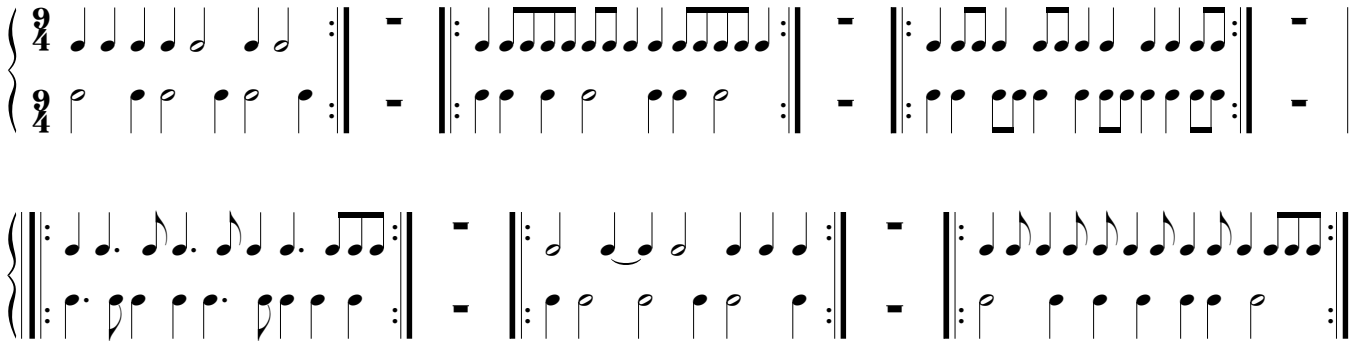
15.C) **Vivace** (𝅗𝅥. = 126)

15.D) **Andante** (𝅗𝅥. = 60)

15.E) **Allegro** (𝅗𝅥. = 72)

Preparatory Exercise 15.2) 𝅗𝅥. = 40-60 (♩ = 120-180)


Counting 1 & 2 & 3 & 4 a 5 & a 6
1 e 2 e a 3 e & a 4 e & 5 & a 6
Kodály ti ta ta ti ti- ki ti ti ki ta
ti ki- ti ki- ki ti ki ti ki ti ki ti ti ti ki ta
Takadimi ta di di di ta mita dimita
ta ka ta ka mita ka dimita ka di ta dimita
Counting 1 2 & 3 trip - let 4 & triplet 5 triplet & triplet 6 e & a
Kodály ta ti ti tri - o - la ti tri-o-la tri-o-la tri-o-la ti ki ti ki
Takadimi ta ta di ta ki da ta di da ma ta va ki di da ma ta ka di mi
(alt. ta ta ki da ta ki da ta ki da)

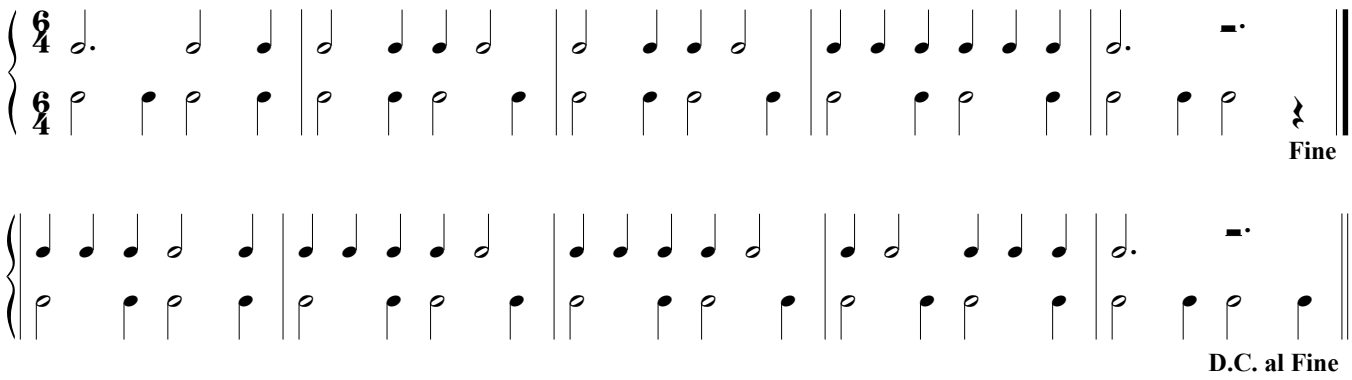
15.F) **Adagio** (𝅗𝅥. = 44)

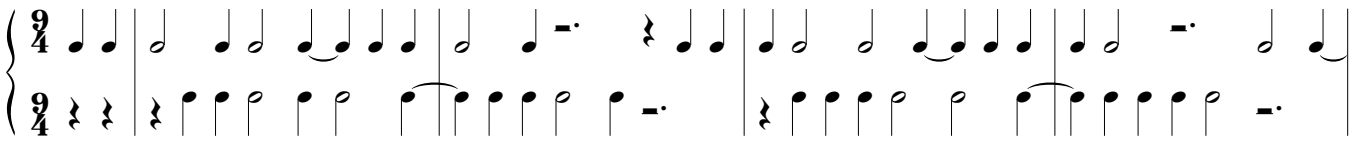
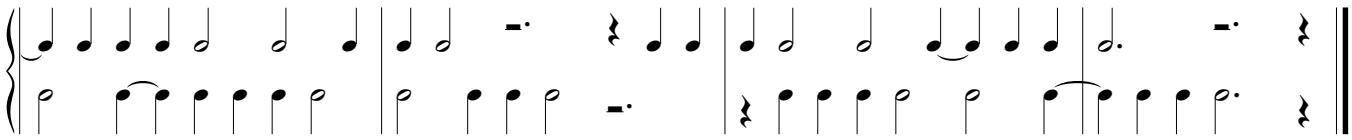


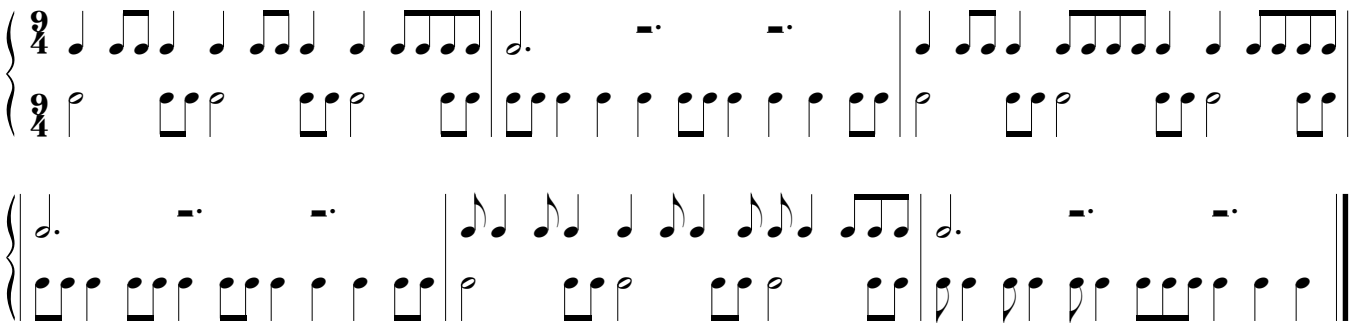
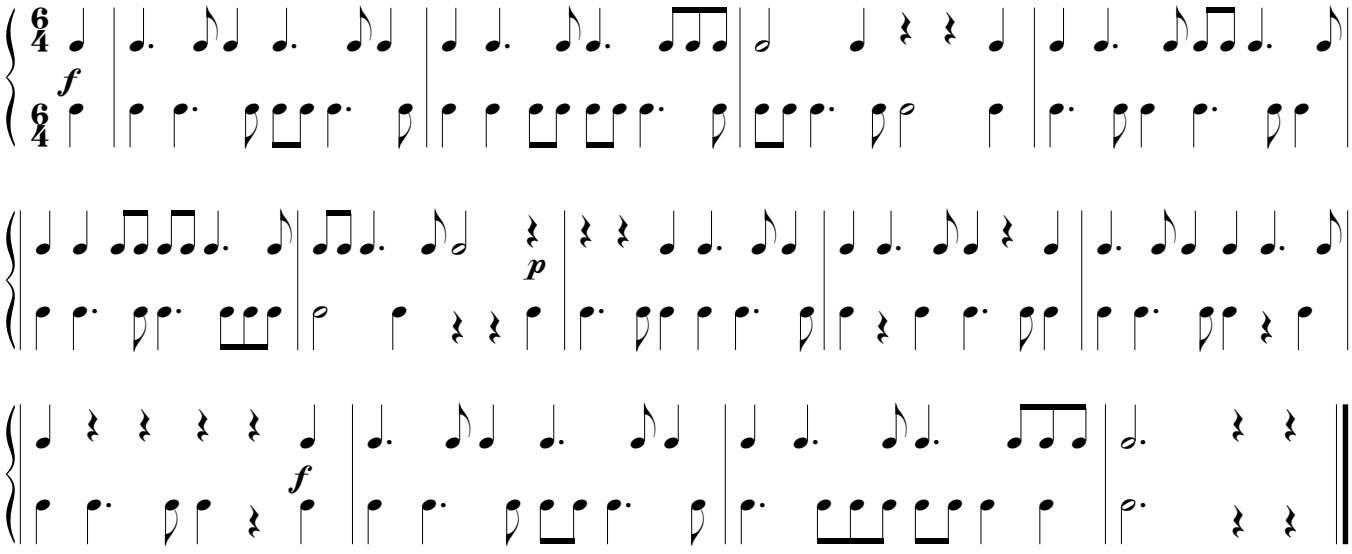
15.G) G. P. Telemann (1681 - 1767), from *Sechs Partiten für Violine u. Basso continuo*, Partita 2, Aria 4
Affettuoso

Preparatory Exercise 15.3) $\mathbf{\mathit{d}}. = 40\text{-}60$

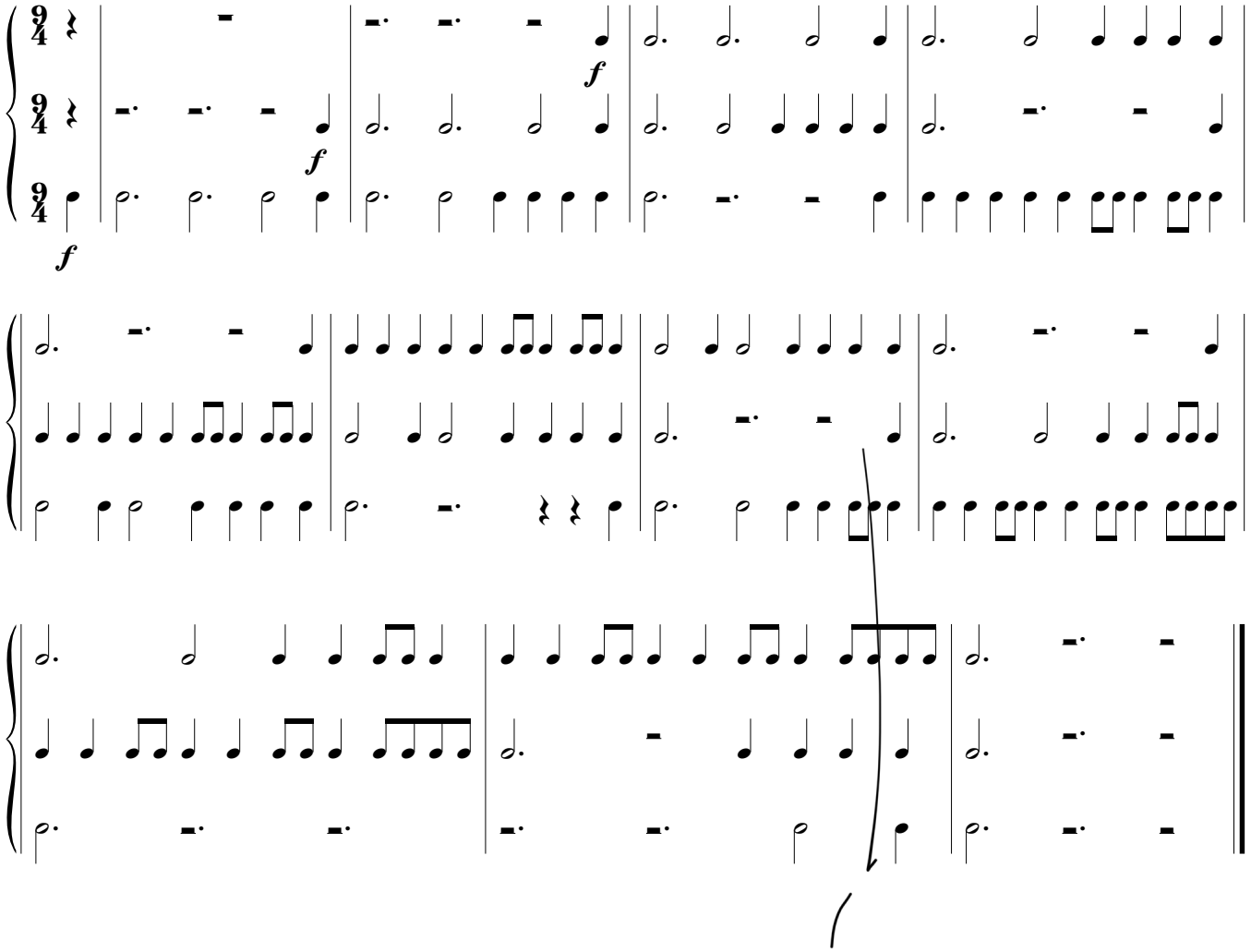


15.H) **Andante** ($\mathbf{\mathit{d}}. = 60$)

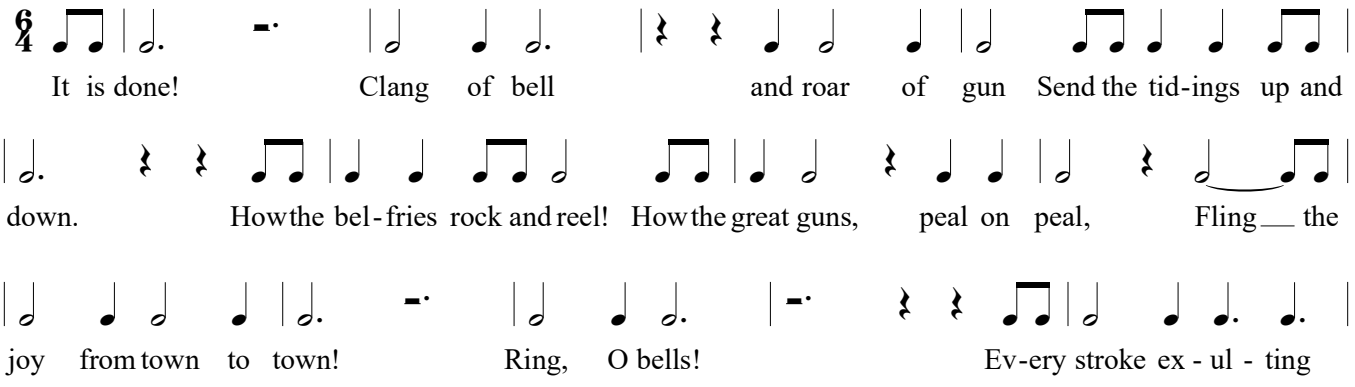


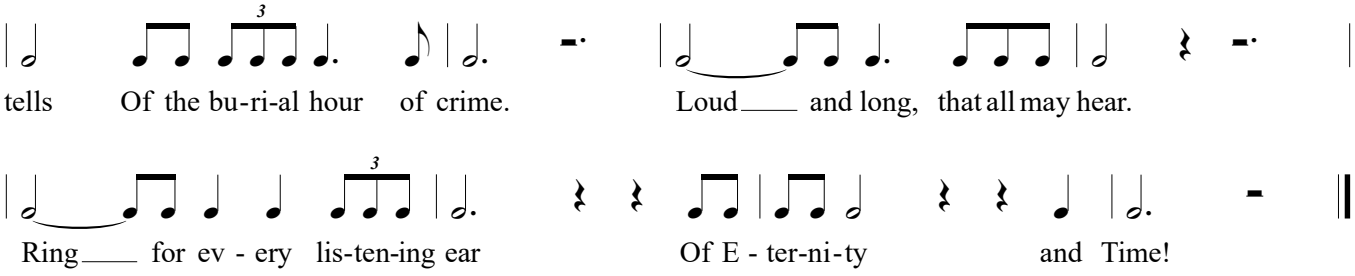
15.I) **Moderato** ($\mathbf{\mathit{d}}. = 72$)



15.J) **Allegretto** (𝅗𝅥. = 52)

15.K) **Andante** (𝅗𝅥. = 44)

15.L) **Maestoso** (𝅗𝅥. = 72)



15.M) John Greenleaf Whittier (1807 - 1892), from "Laus Deo! On Hearing the Bells Ring on the Passage of the Constitutional Amendment Abolishing Slavery"

Maestoso (𝅗𝅥. = 54)

It is done! Clang of bell and roar of gun Send the tid-ings up and
down. How the bel-fries rock and reel! How the great guns, peal on peal, Fling the
joy from town to town! Ring, O bells! Ev-ery stroke ex-ul-ting



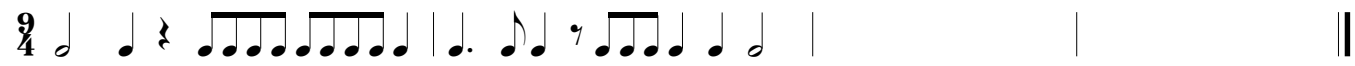
Structured Improvisation

Improvising in compound meters with beat units other than the dotted-quarter-note is similar to improvising in simple meters with beat units other than the quarter-note. It is important to think of the note values being recited and force a mental connection between the rhythms created and their notation. In other words, improvising in six-four, while it may sound identical to six-eight, must be thought of as six-four.

For each of the examples below, create a second half equal in length to the opening provided. Try to incorporate rests into your improvisations.

15 IM.1)

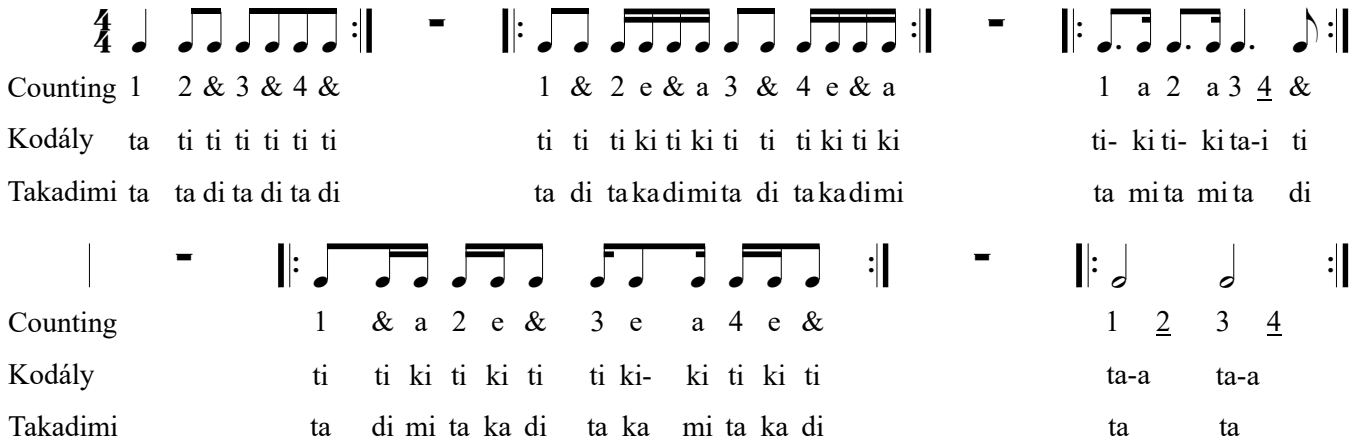
15 IM.2)

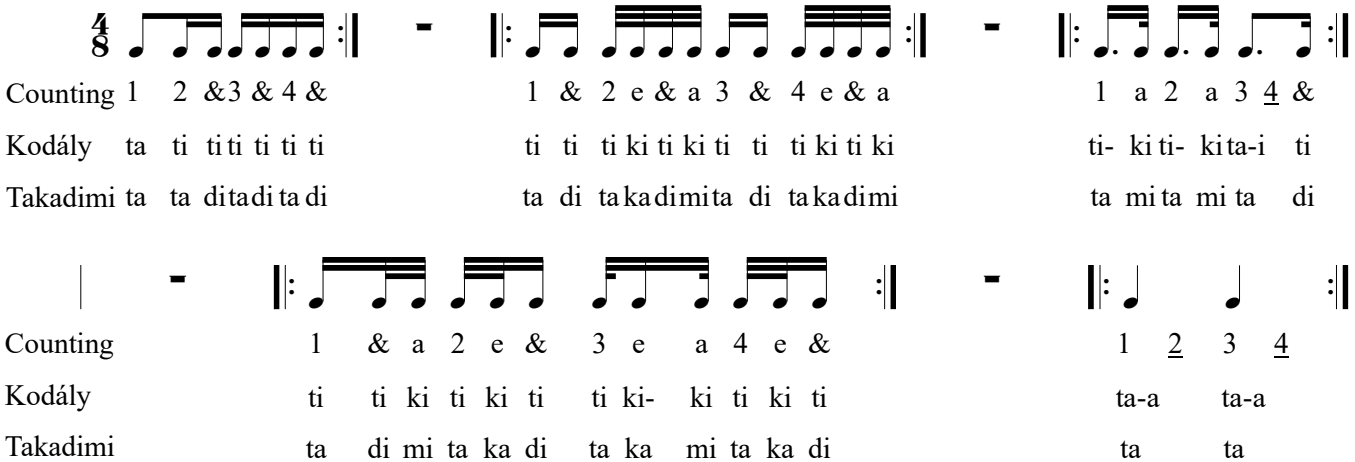


15 IM.3)

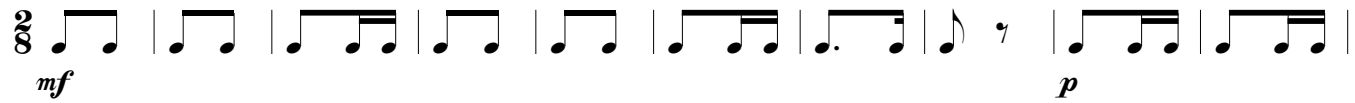
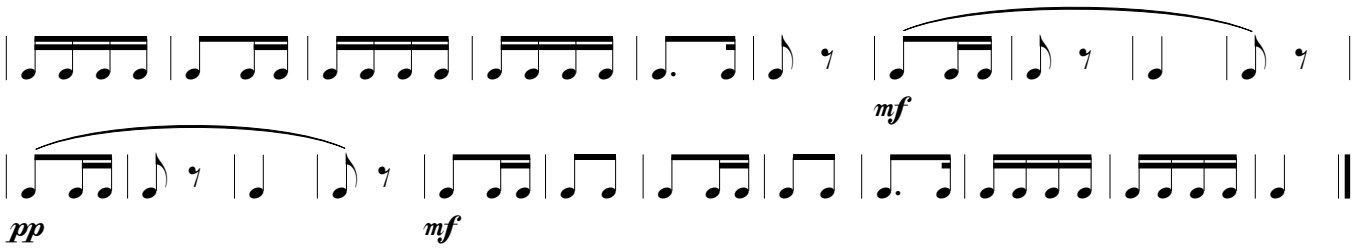
16. EIGHTH-NOTE BEAT

This chapter presents simply the problem of seeing a quarter-note as equal to two beats, an eighth-note as equal to a beat, a sixteenth-note as equal to half a beat, and so on. Preparatory Exercise 16.1.1 is written first in four-four time to show how much easier the rhythm looks in the more familiar meter.

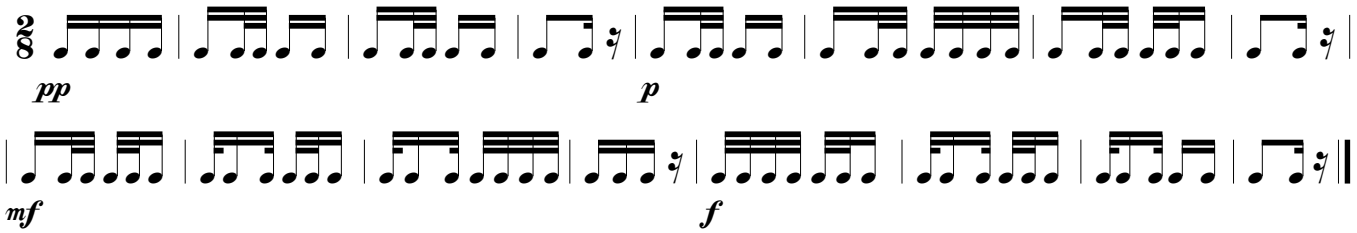
Preparatory Exercise 16.1.1) ♩ = 72-112

Counting 1 2 & 3 & 4 &
1 & 2 e & a 3 & 4 e & a
1 a 2 a 3 4 &
Kodály ta ti ti ti ti ti ti
ti ti ti ki ti ki ti ti ti ki ti ki
ti- ki ti- ki ta-i ti
Takadimi ta ta di ta di ta di
ta di takadimita di takadimi
ta mi ta mi ta di
Counting 1 & a 2 e & 3 e a 4 e & 1 2 3 4
Kodály ti ti ki ti ki ti ti ki- ki ti ki ti ta-a ta-a
Takadimi ta di mi ta ka di ta ka mi ta ka di ta ta

Preparatory Exercise 16.1.2) ♪ = 72-112

Counting 1 2 &3 & 4 &
1 & 2 e & a 3 & 4 e & a
1 a 2 a 3 4 &
Kodály ta ti titi ti ti ti
ti ti ti ki ti ki ti ti ti ki ti ki
ti- ki ti- ki ta-i ti
Takadimi ta ta ditadi ta di
ta di takadimita di takadimi
ta mi ta mi ta di
Counting 1 & a 2 e & 3 e a 4 e & 1 2 3 4
Kodály ti ti ki ti ki ti ti ki- ki ti ki ti ta-a ta-a
Takadimi ta di mi ta ka di ta ka mi ta ka di ta ta

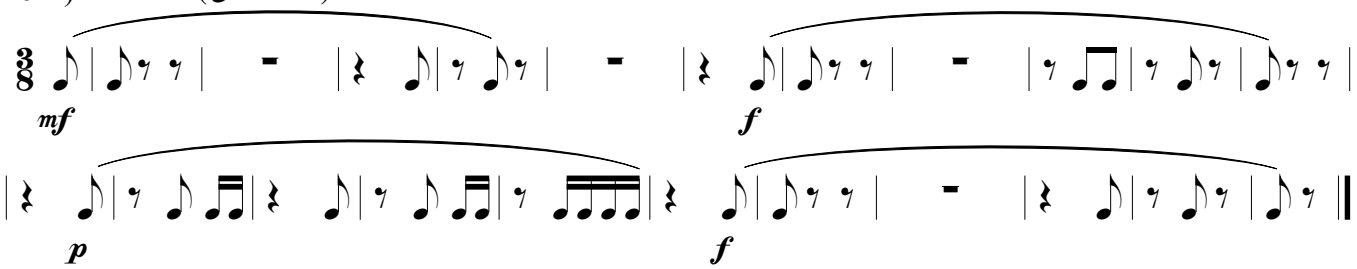
16.A) **Allegretto** (♪ = 112)



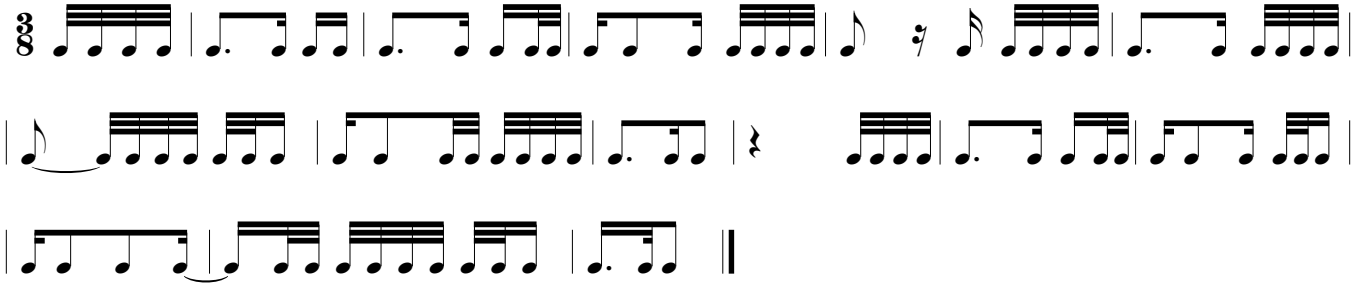
16.B) **Vivace** (♪ = 120)

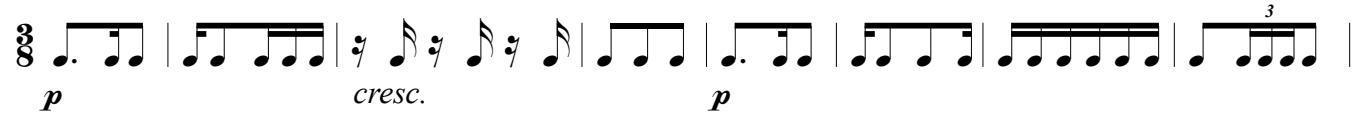
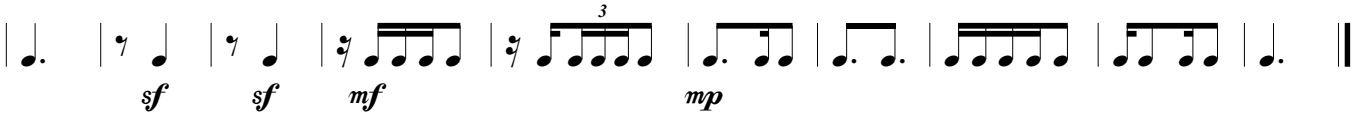


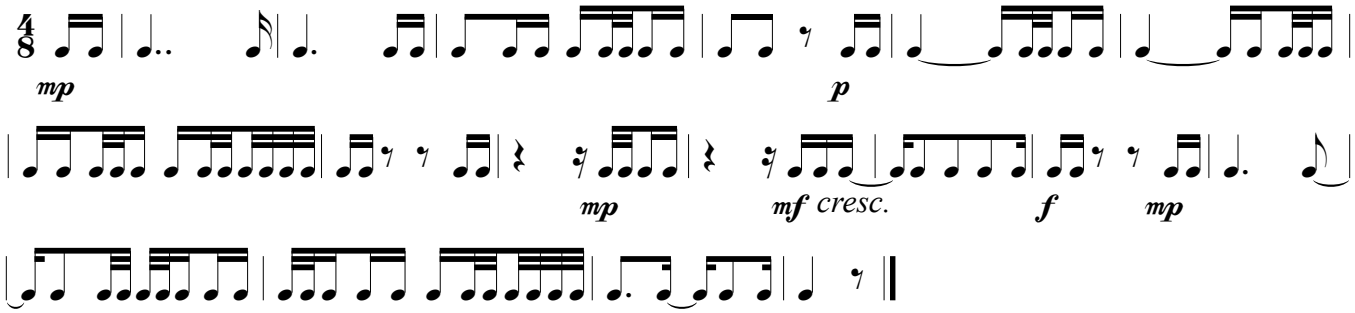
16.C) **Presto** (♪ = 184)



16.D) **Largo** (♪ = 60)

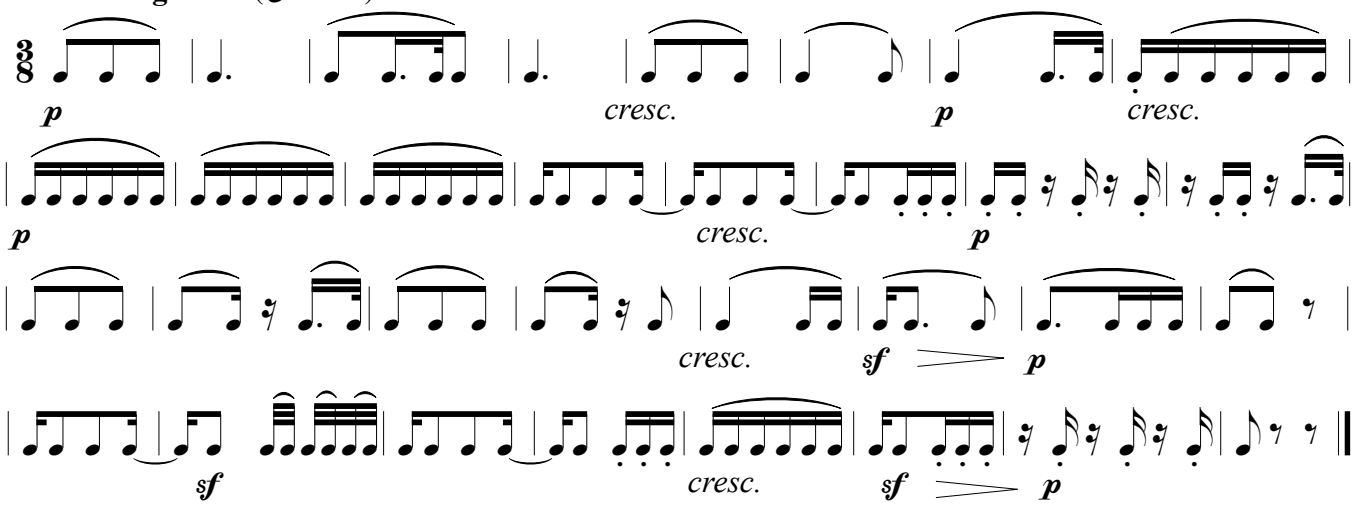


16.E) **Allegro** (in one ♩. = 58)

16.F) **Allegretto** (♪ = 92)

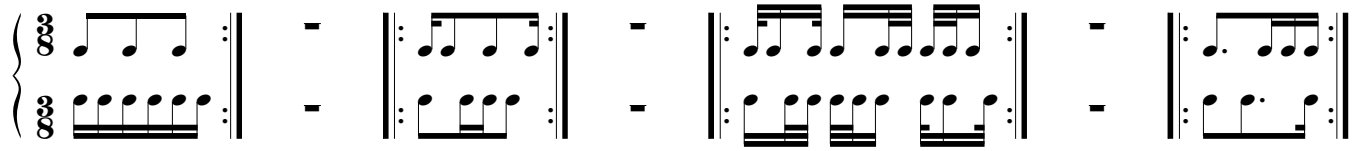


16.G) Ludwig van Beethoven (1770 - 1827), from Symphony No. 2, Op. 36, II (mm 1-32), first violins

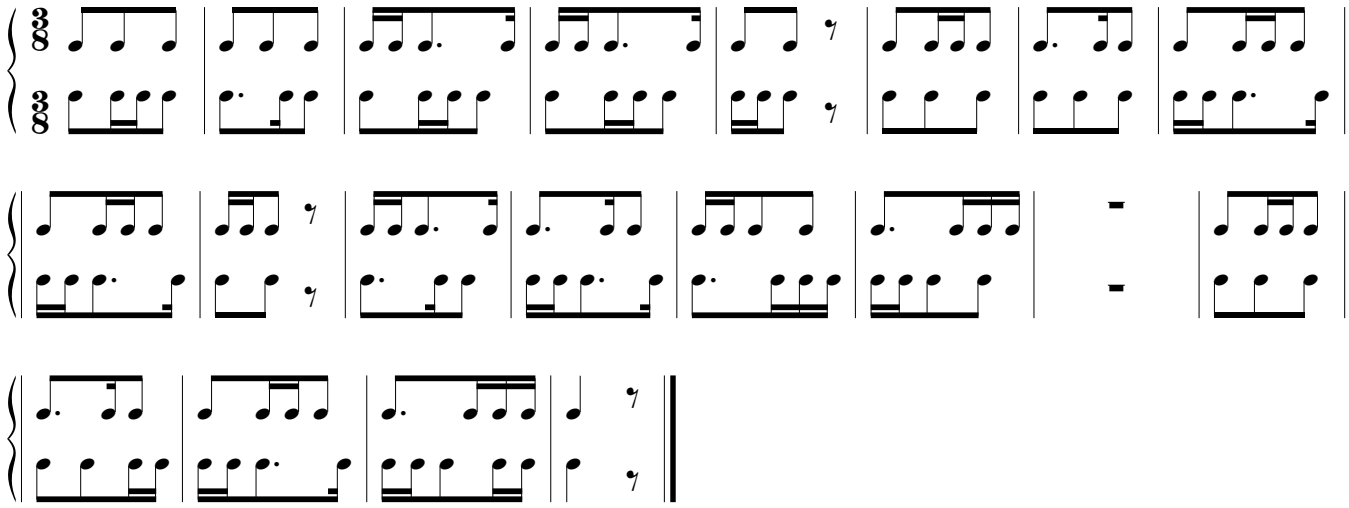
Larghetto (♪ = 92)



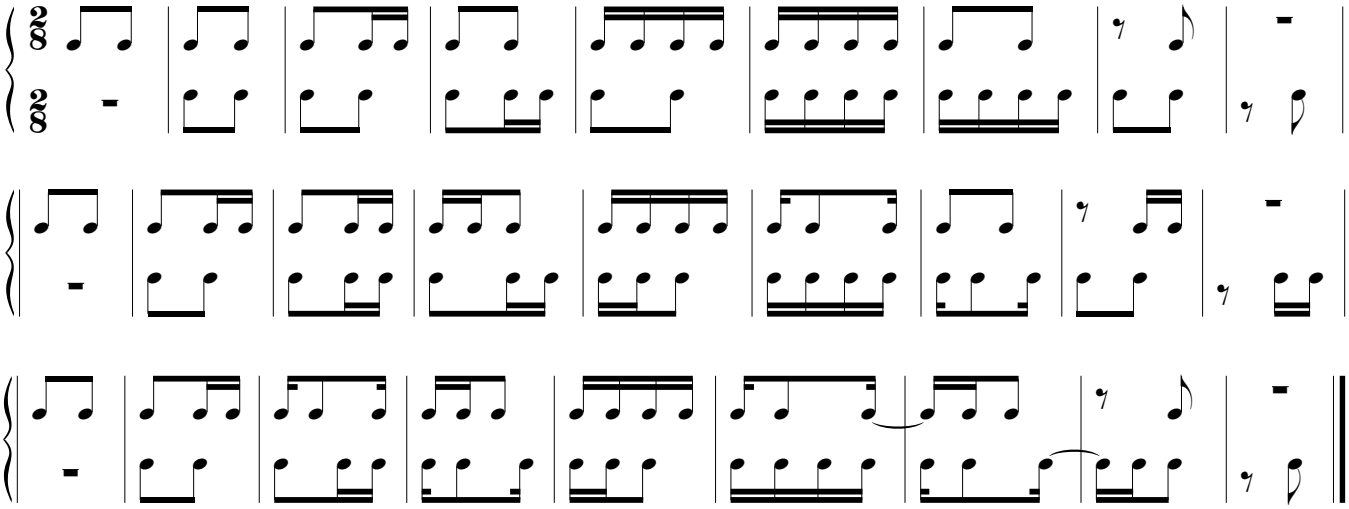
Preparatory Exercise 16.2) ♪ = 44-76



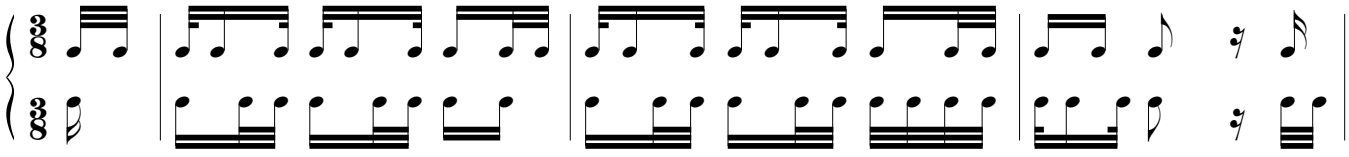
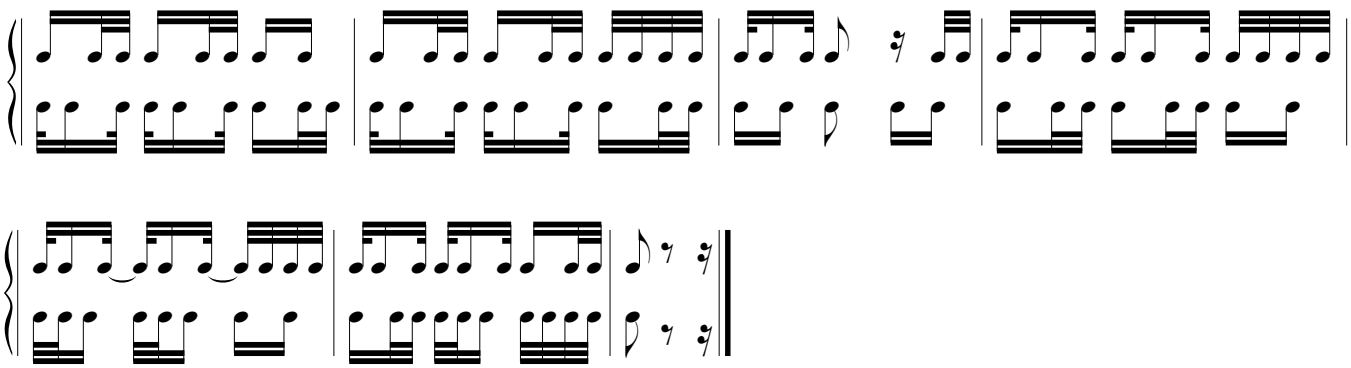
16.H) **Allegretto** (♪ = 112)

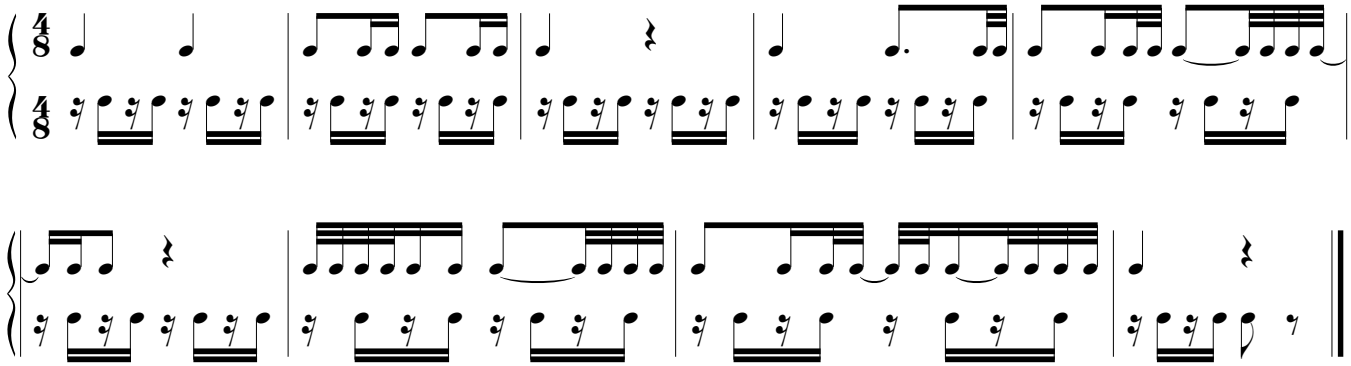
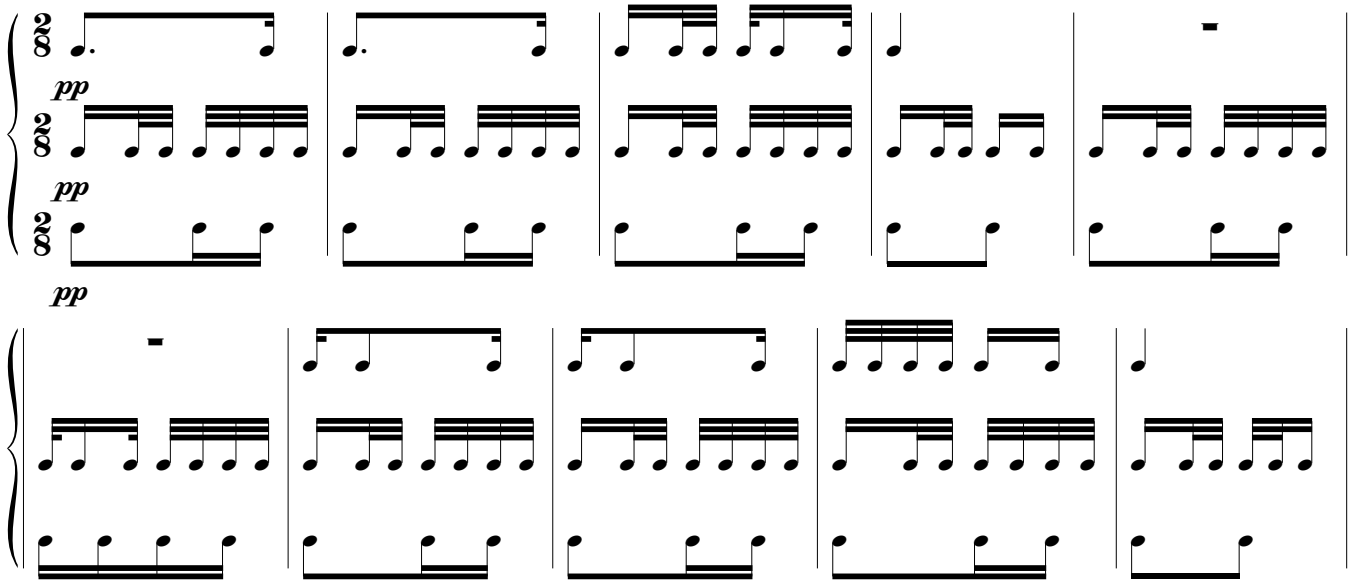
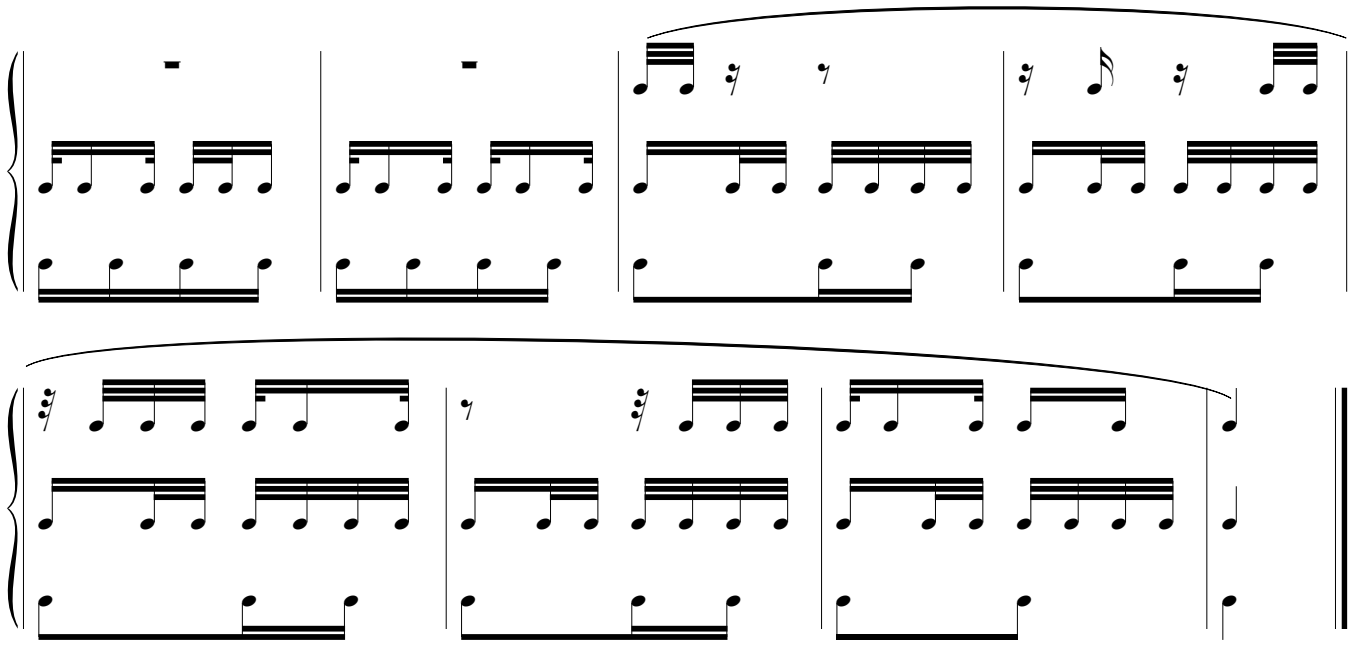


16.I) **Allegro** (♪ = 120)

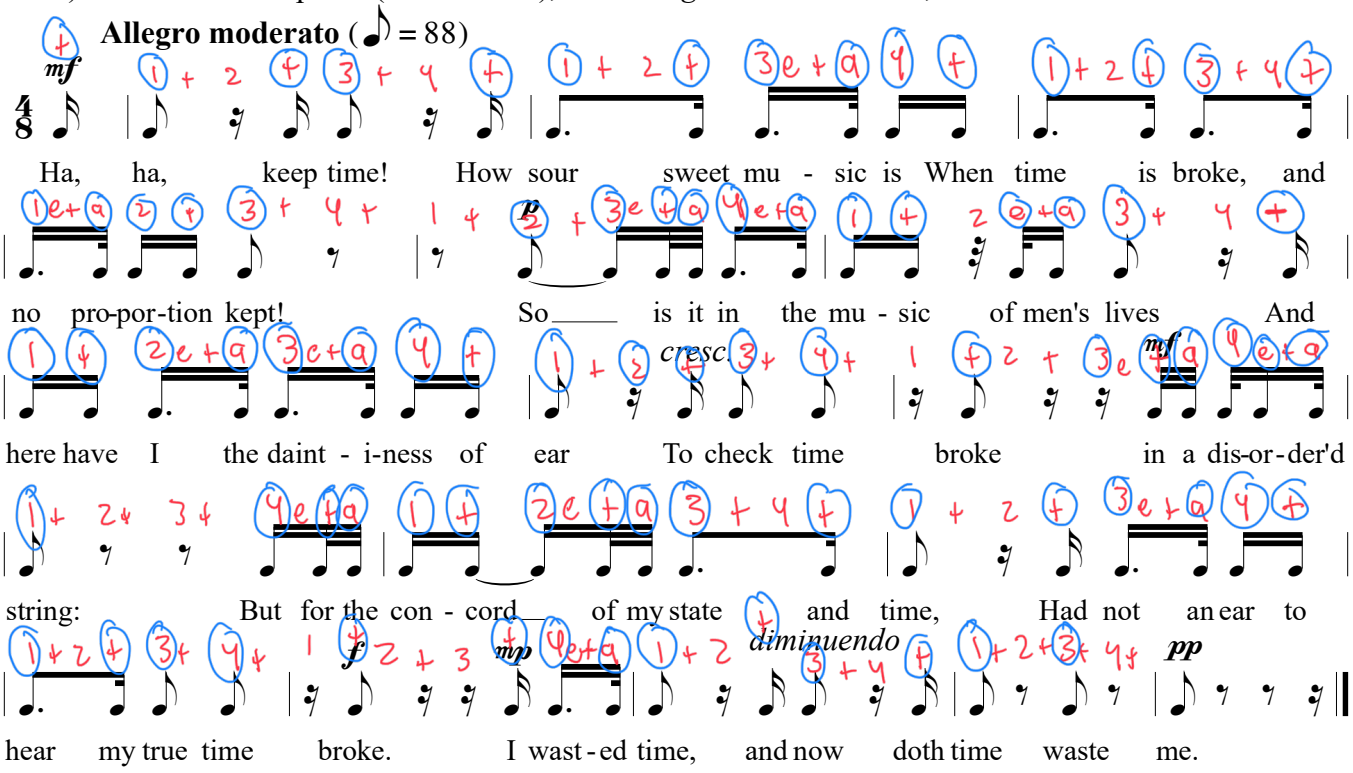


16.J) **Adagio** (♪ = 56)



16.K) **Allegretto** (♪ = 96)

16.L) **Largo** (♪ = 50)



16.M) William Shakespeare (1564 - 1616), from *King Richard II,* Act V, Scene 5


Allegro moderato (♪ = 88)
mf
Ha, ha, keep time! How sour sweet mu - sic is When time is broke, and
p
no pro-por-tion kept! So____ is it in the mu - sic of men's lives And
cresc.
mf
here have I the daint - i-ness of ear To check time broke in a dis-or-der'd
string: But for the con - cord____ of my state and time, Had not an ear to
f
mp
diminuendo
pp
hear my true time broke. I wast - ed time, and now doth time waste me.

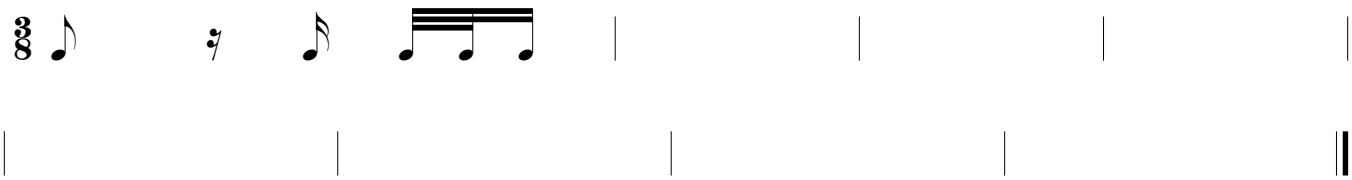
Structured Improvisation

There are no new rhythmic problems when improvising with the eighth-note beat but simply the challenge of forcing oneself to be cognizant of the relationship between sound and notation. Trying to visualize the rhythmic patterns as they are recited (or clapped) will help strengthen the awareness of the eighth-note beat.

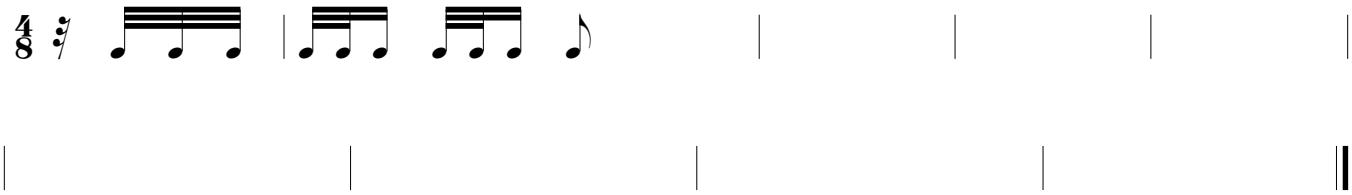
1. Using the opening rhythms provided below, complete a musical period.

16 IM.1)

16 IM.2)



16 IM.3)



17. DOTTED-EIGHTH-NOTE BEAT (COMPOUND METER)

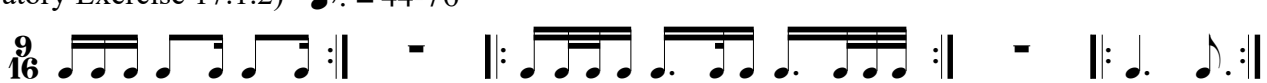
Again, the problem here is one of reading. In order to read six-sixteen or nine-sixteen meter, we must be able to see a dotted quarter as two beats and as a complete beat. Exercise 17.1 is presented first in the more familiar nine-eight meter.

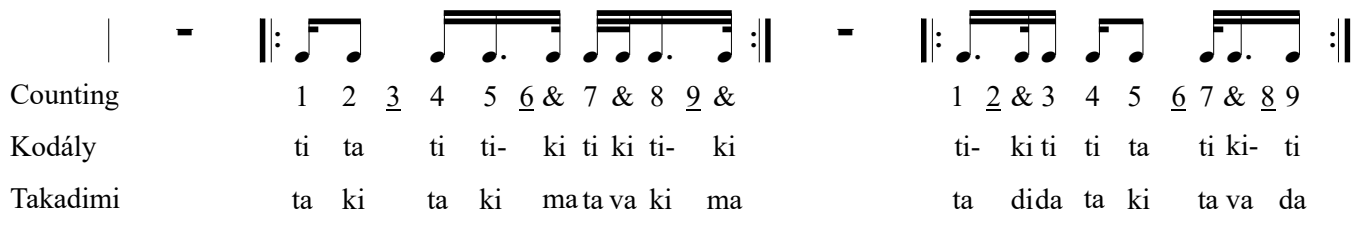
Preparatory Exercise 17.1.1) = 44-76

Counting	1 2 3 4 5 6 7 8 9	1 2 & 3 4 5 & 6 7 8 & 9 &	1 2 3
Kodály	ti ti ti ta ti ta ti	ti ti ki ti ti- ki ti ti- ki ti ki	ta ta
Takadimi	ta ki da ta da ta da	ta ki di da ta di da ta di dama	ta ta

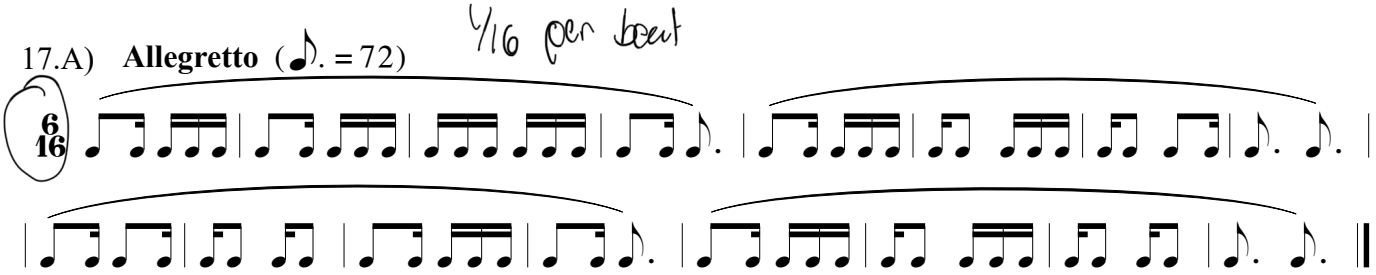
Counting	1 2 3 & 4 5 & 6 7 & 8 9	1 & 2 & 3 & 4 &5 & 6 & 7 &8 9 &
Kodály	ti ti ti ki ti ti ki ti ti ki ti ti	ti ki ti ki ti ki ti ki- ki ti ki ti ki- ti ki
Takadimi	ta ki damata ki di da ta va ki da	ta va ki di dama ta va di dama ta va dama

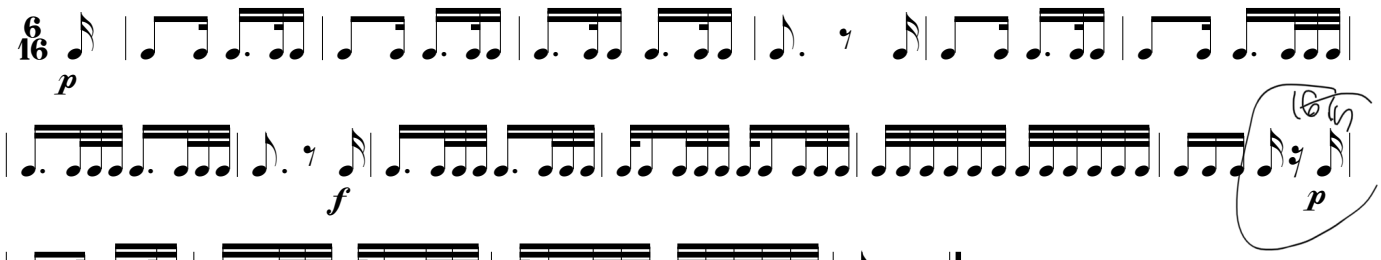
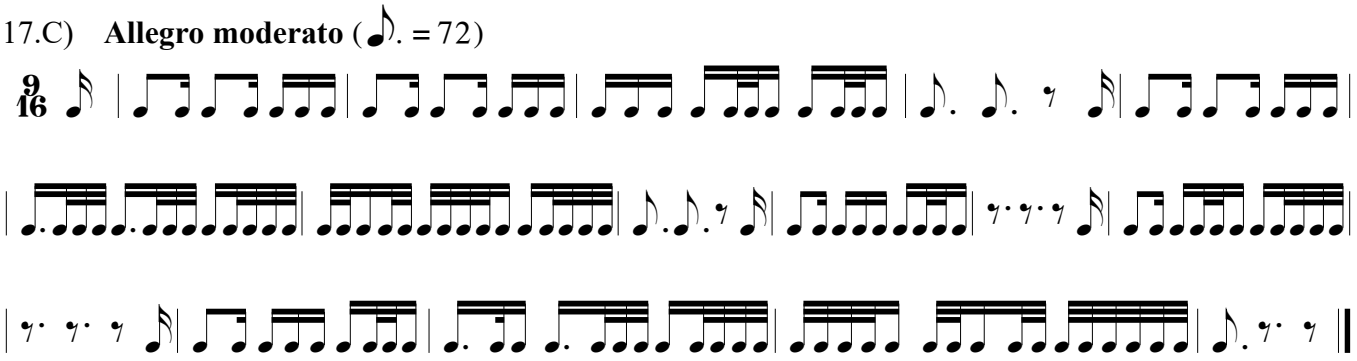
Counting	1 2 3 4 5 6 & 7 & 8 9 &	1 2 & 3 4 5 6 7 & 8 9
Kodály	ti ta ti ti- ki ti ki ti- ki	ti- ki ti ti ta ti ki- ti
Takadimi	ta ki ta ki mata va ki ma	ta di da ta ki ta va da

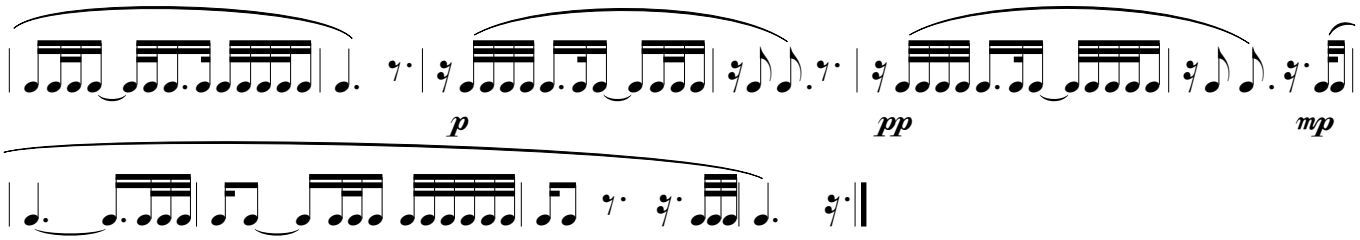
Preparatory Exercise 17.1.2) = 44-76

Counting	1 2 3 4 5 6 7 8 9	1 2 & 3 4 5 & 6 7 8 & 9 &	1 2 3
Kodály	ti ti ti ta ti ta ti	ti ti ki ti ti- ki ti ti- ki ti ki	ta ta
Takadimi	ta ki da ta da ta da	ta ki di da ta di da ta di da ma	ta ta

Counting	1 2 3 & 4 5 & 6 7 & 8 9	1 & 2 & 3 & 4 &5 & 6 & 7 &8 9 &
Kodály	ti ti ti ki ti ti ki ti ti ki ti ti	ti ki ti ki ti ki ti ki- ki ti ki ti ki- ti ki
Takadimi	ta ki damata ki di da ta va ki da	ta va ki di da mata va di dama ta va dama

Counting 1 2 3 4 5 6 & 7 & 8 9 & 1 2 & 3 4 5 6 7 & 8 9
Kodály ti ta ti ti- ki ti ki ti- ki ti- ki ti ti ta ti ki- ti
Takadimi ta ki ta ki ma ta va ki ma ta dida ta ki ta va da

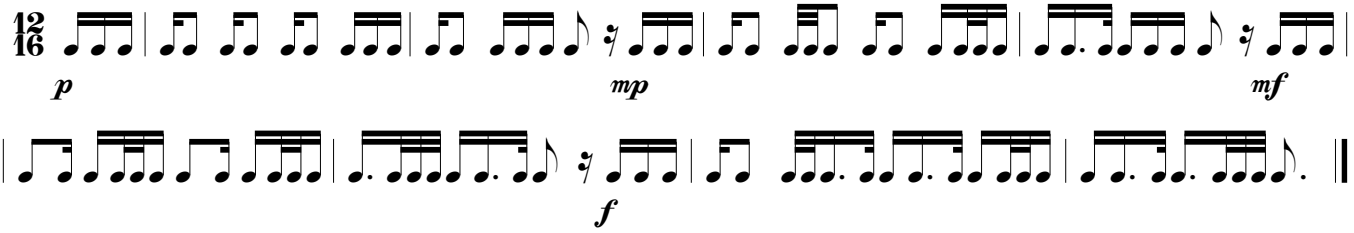
17.A) **Allegretto** (♪. = 72)

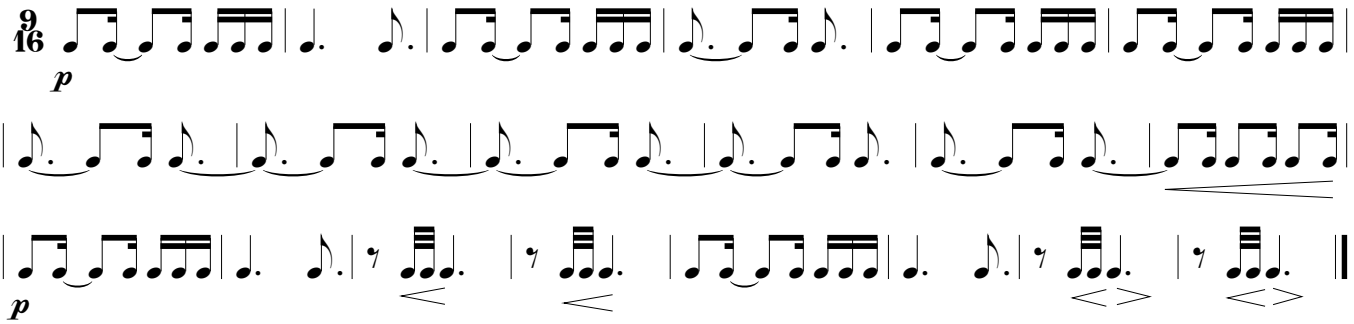


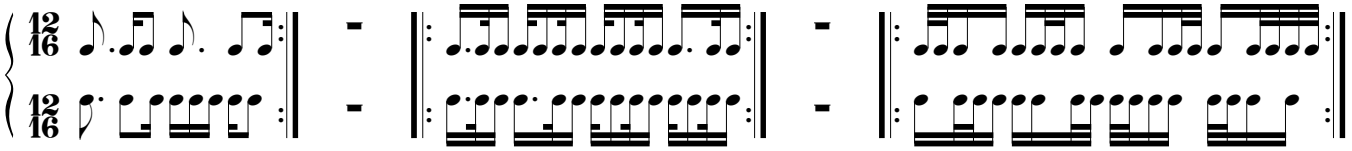
17.B) **Adagio** (♪. = 48)

17.C) **Allegro moderato** (♪. = 72)

17.D) **Allegretto** (♪. = 63)



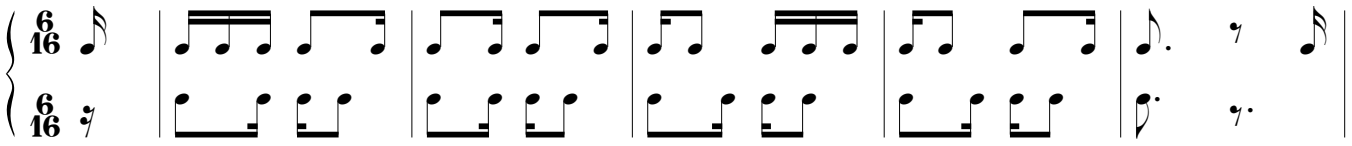
17.E) **Allegro ma non troppo** (♪. = 88)

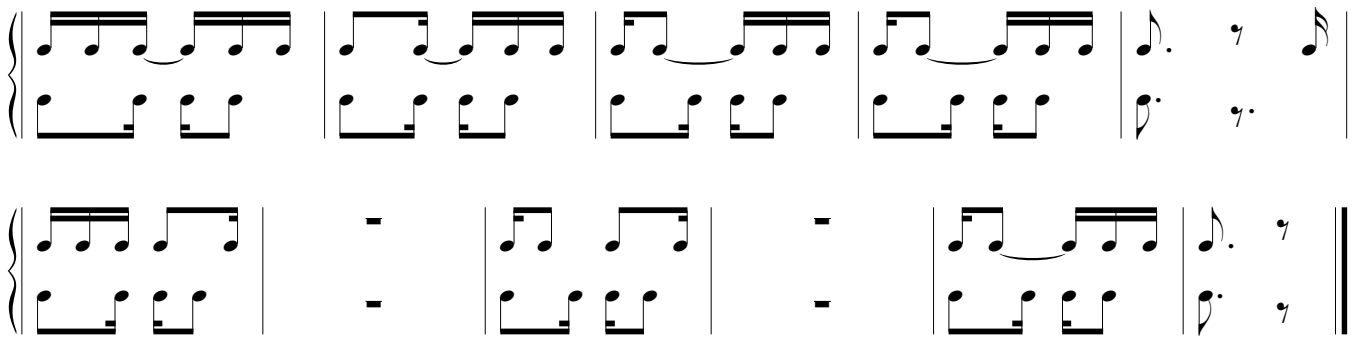


17.F) Alexander Scriabin (1872 - 1915), from *Piano Sonata* No. 10, Op. 70 (mm. 39-58)
Allegro avec émotion

Preparatory Exercise 17.2) ♪. = 40 - 60

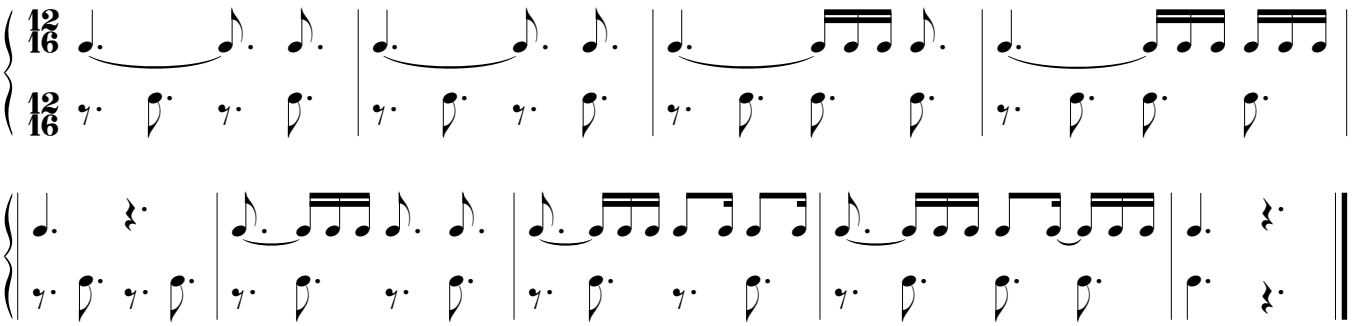


17.G) **Allegro** (♪. = 92)

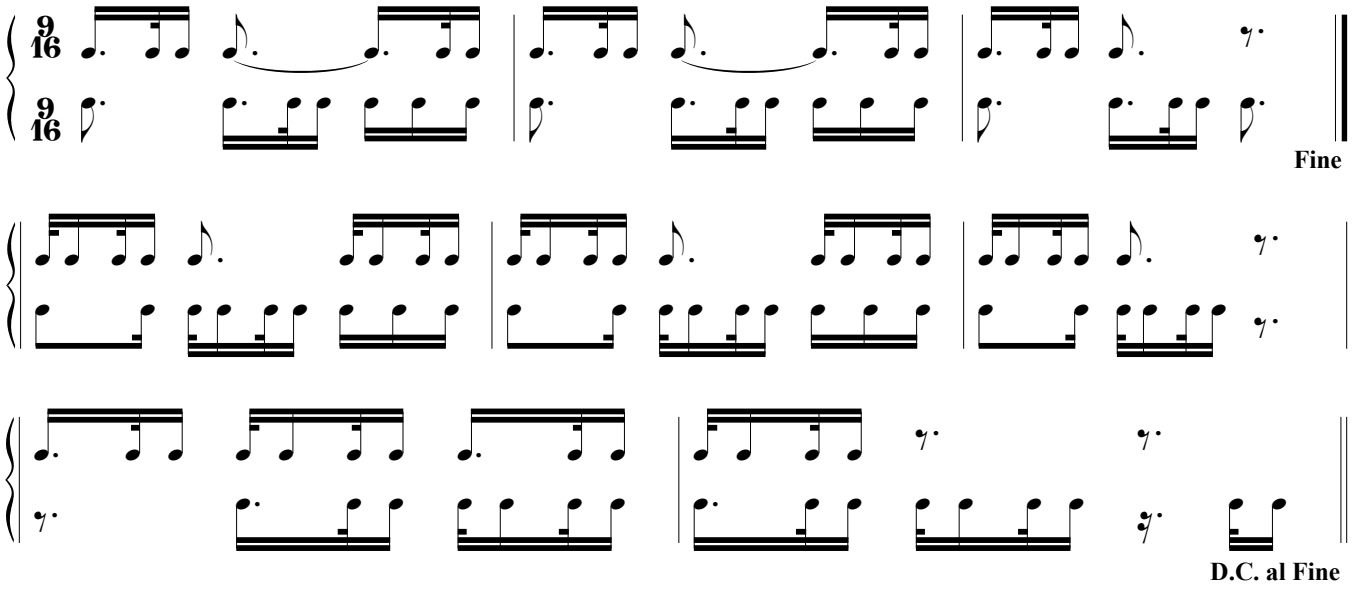




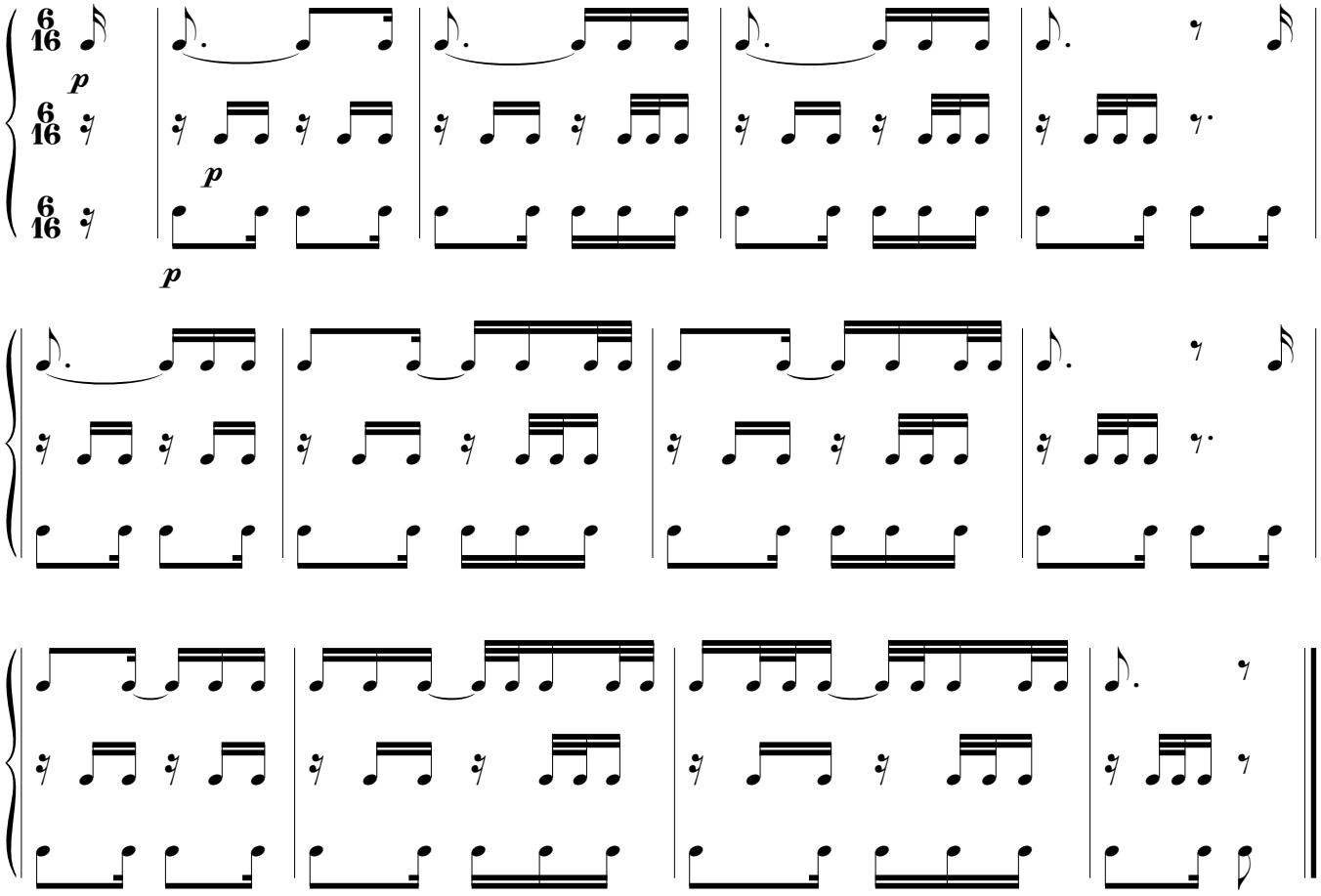
17.H) **Vivo** (♪. = 130)



17.I) **Andante** (♪. = 56)

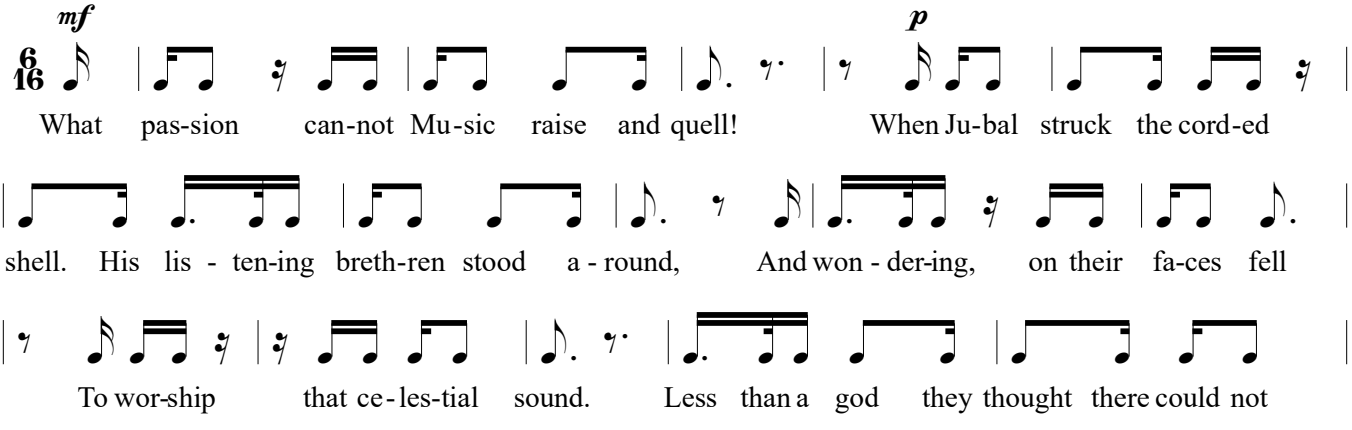


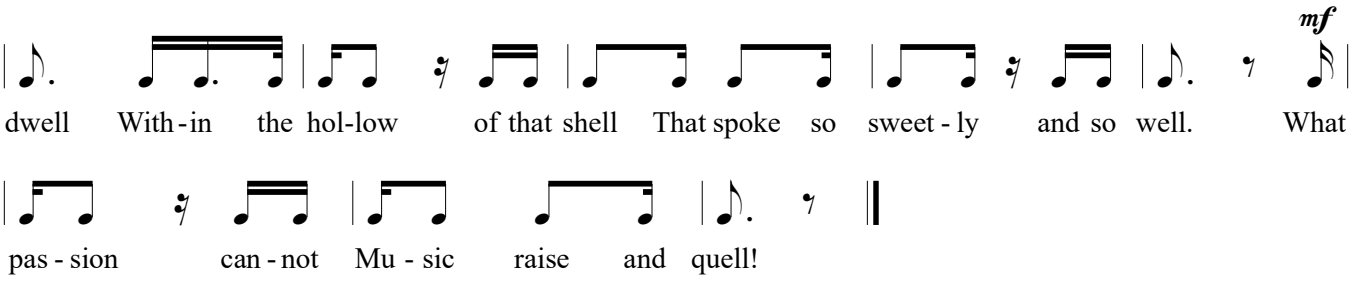
17.J) **Andante** (♪. = 54)



17.K) John Dryden (1631 - 1700), from "A Song for St. Cecilia's Day"

Allegretto (♪. = 88)


What pas-sion can-not Mu-sic raise and quell! When Ju-bal struck the cord-ed
shell. His lis - ten-ing breth-ren stood a - round, And won - der-ing, on their fa-ces fell
To wor-ship that ce - les-tial sound. Less than a god they thought there could not

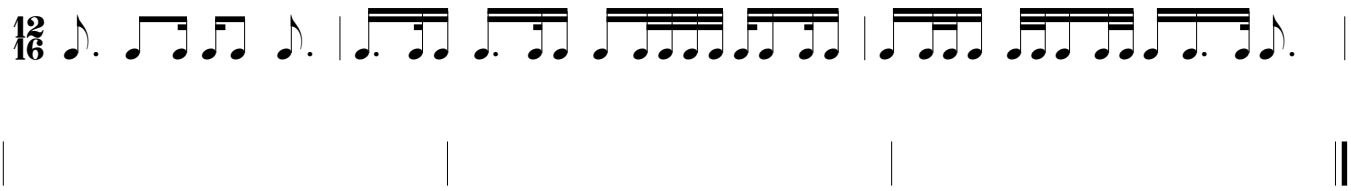


Structured Improvisation

1. For each of the examples below, create a second half equal in length to the opening provided.

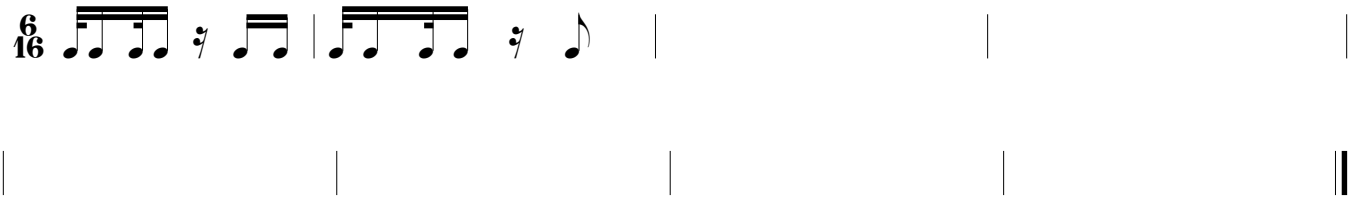
17 IM.1)

17 IM.2)

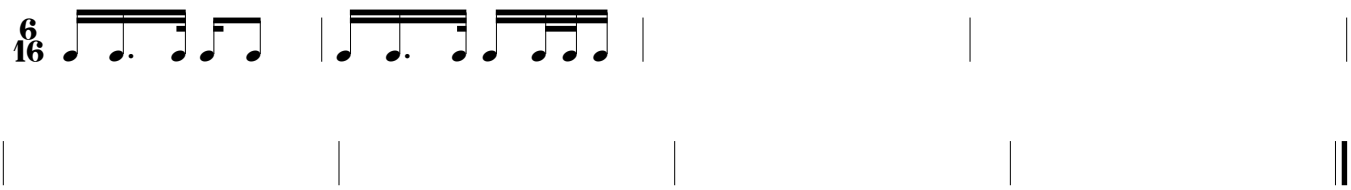


2. Consider each example below as the beginning of a musical period. Complete the antecedent phrase and continue by creating a consequent phrase with a parallel (or contrasting) opening.

17 IM.3)



17 IM.4)



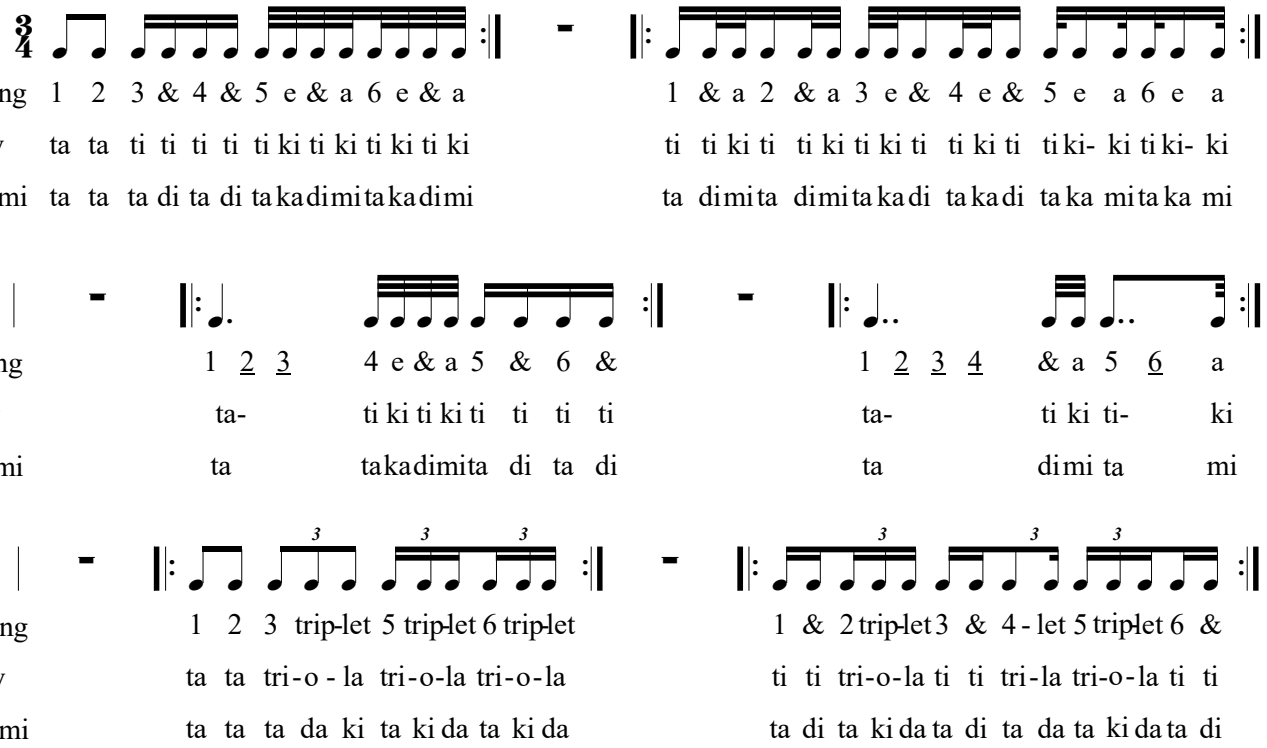
18. SMALL SUBDIVISIONS

We encountered thirty-second-notes in two-eight and three-eight meter; we encountered division of the beat into eight when sixteenth-notes appeared in a half-note beat. Only sixty-fourth-notes, dividing the quarter-note beat into sixteen, are new here. Such small subdivisions occur in slow tempi and are often ornamental; they should be sung lightly and easily.

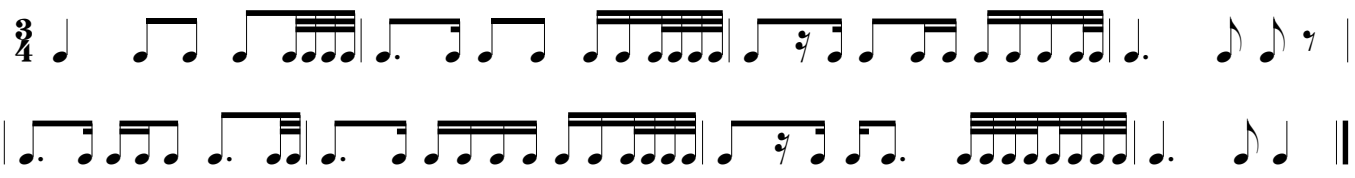
The more complicated single-beat patterns should be learned before whole measures are attempted. It is often helpful to treat the first- or even the second-level beat division as the beat unit. In Preparatory Exercise 18.1, for example, although the time signature is three-four, the eighth-note can be treated as the beat unit. This facilitates performing the rhythms found in the sixth segment of this exercise. All three rhythm systems illustrated adopt this approach.

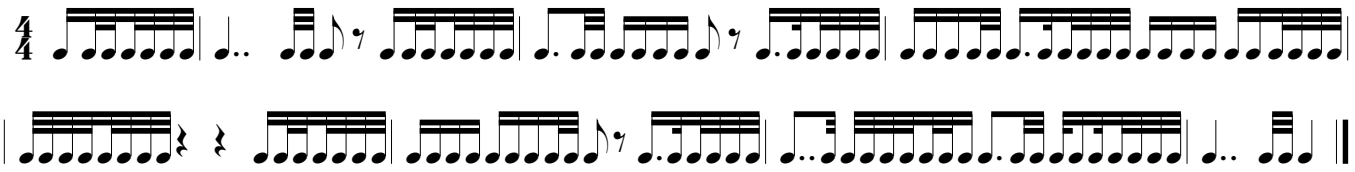
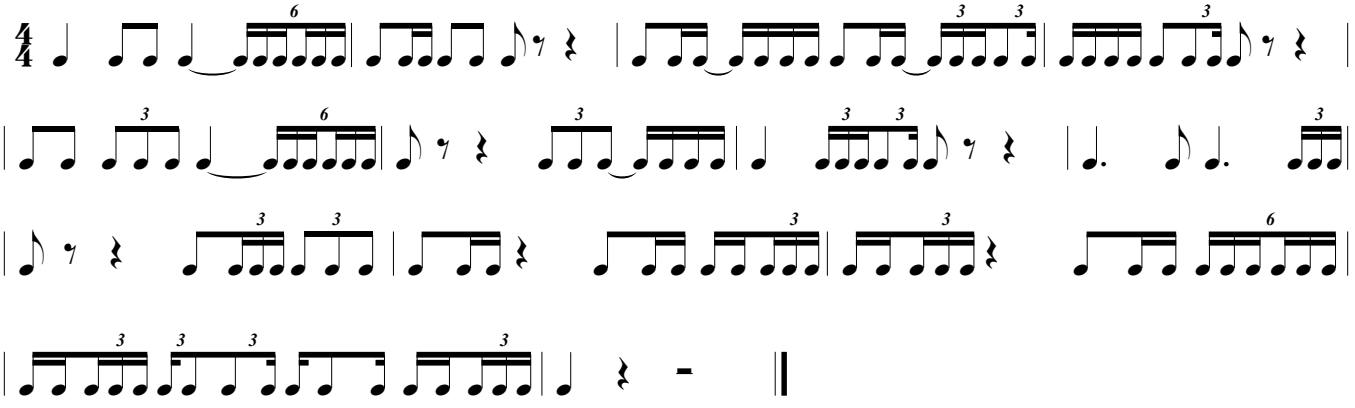
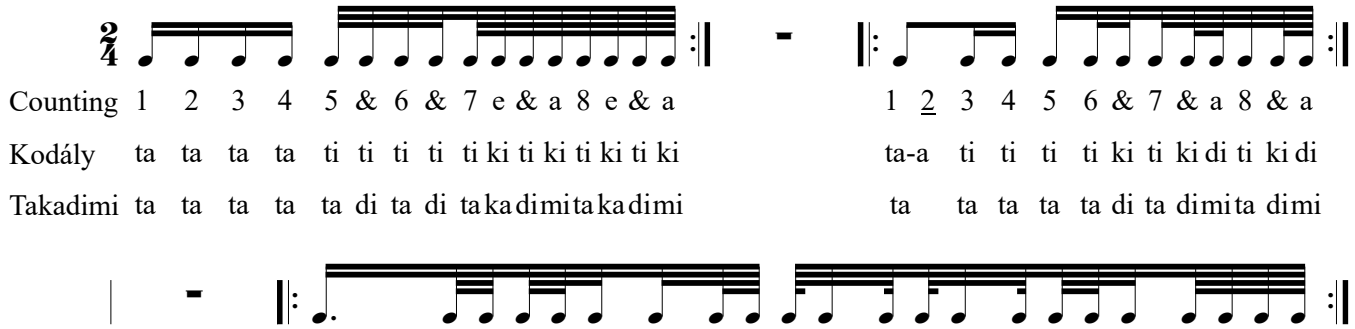
When conducting music with small subdivisions of the beat, a subdivided pattern must be used. Conducting patterns for subdivided simple meters can be found in the introduction to chapter 14. Subdivided conducting patterns for compound duple meter are shown in Chapter 5 and those for compound triple and compound quadruple meter are shown in chapter 11.

With Study 18.A, it can help to tap sixteenths until the patterns are easy, and then eighths, before conducting in three. Tapping steady eighth-notes is helpful in approaching Study 18.C in spite of the occasional eighth-note triplets. Using a metronome to ensure accuracy is recommended. When first beginning to work on a study or an exercise, it is often helpful to set the metronome for the first- or second-level beat division. Thus, for Preparatory Exercise 18.2, if the eighth-note is to be performed at a speed of 44, setting the metronome to 88 will give the speed of the sixteenth-notes and help to maintain a constant and even division of the eighth-note beat.

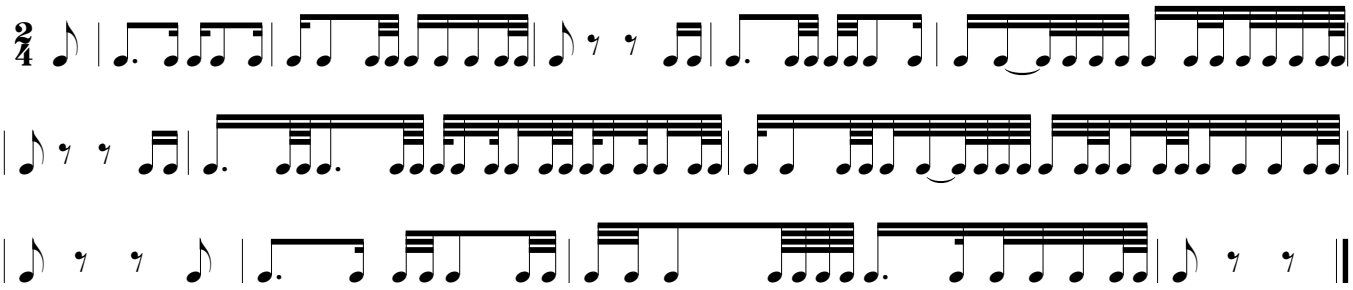
Preparatory Exercise 18.1) ♩ = 40-60

Counting 1 2 3 & 4 & 5 e & a 6 e & a
Kodály ta ta ti ti ti ti ti ki ti ki ti ki ti ki
Takadimi ta ta ta di ta di takadimitakadimi
1 & a 2 & a 3 e & 4 e & 5 e a 6 e a
ti ti ki ti ti ki ti ki ti ti ki ti ti ki- ki ti ki- ki
ta dimita dimitakadi takadi taka mitaka mi
Counting 1 2 3 4 e & a 5 & 6 &
Kodály ta- ti ki ti ki ti ti ti ti
Takadimi ta takadimita di ta di
1 2 3 4 & a 5 6 a
ta- ti ki ti- ki
ta dimi ta mi
Counting 1 2 3 trip-let 5 trip-let 6 trip-let
Kodály ta ta tri-o-la tri-o-la tri-o-la
Takadimi ta ta ta da ki ta ki da ta ki da
1 & 2 trip-let 3 & 4 - let 5 trip-let 6 &
ti ti tri-o-la ti ti tri-la tri-o-la ti ti
ta di ta ki da ta di ta da ta ki da ta di

18.A) **Largo** (♩ = 48)

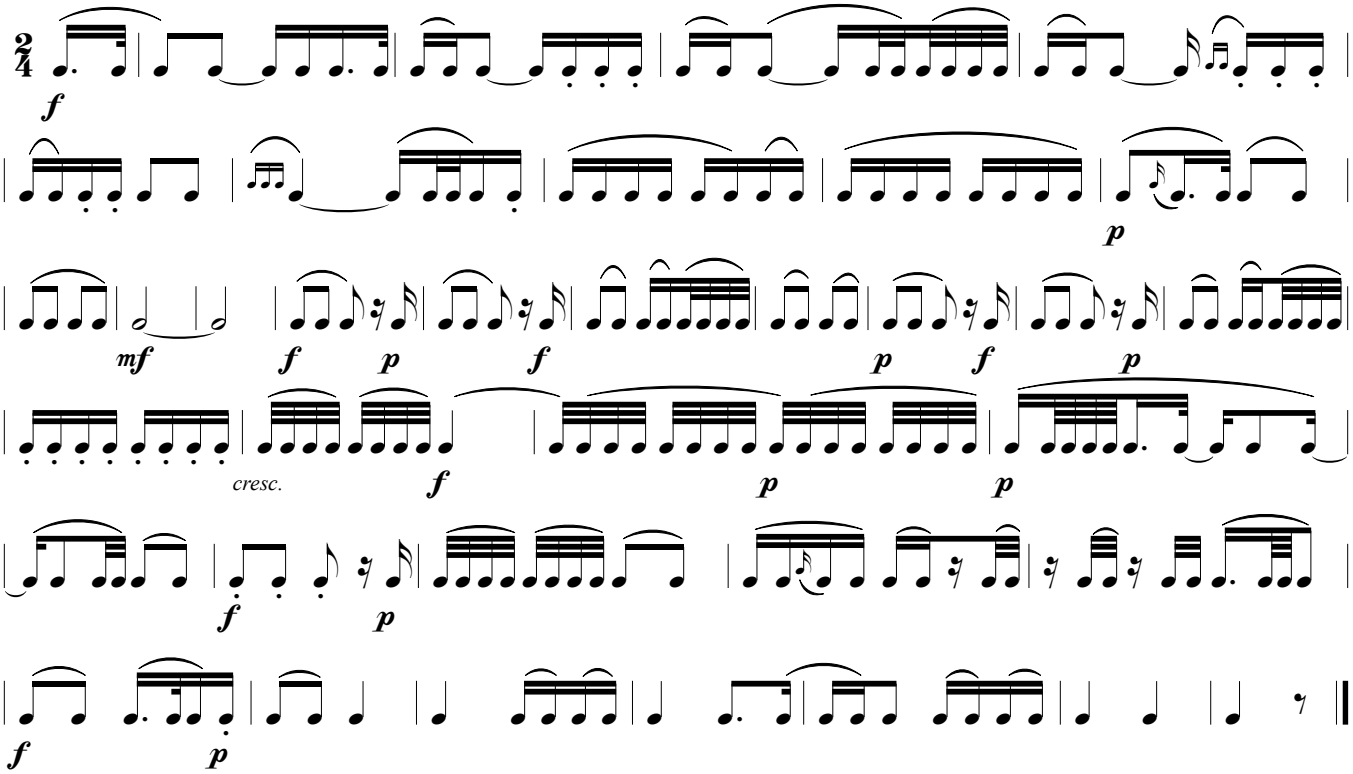


18.B) **Adagio** (♩ = 52)

18.C) **Largo** (♩ = 48)

Preparatory Exercise 18.2) ♪ = 44-60

Counting	1		2		3		4		5	&	6	&	7	e	&	a	8	e	&	a		1	2		3		4		5	6	&	7	&	a	8	&	a
Kodály	ta		ta		ta		ta		ti	ti	ti	ti	ti	ki	ti	ki	ti	ki	ti	ki		ta-a			ti		ti		ti	ki	ti	ki	di	ti	ki	di
Takadimi	ta		ta		ta		ta		ta	di	ta	di	ta	ka	di	mi	ta	ka	di	mi		ta			ta		ta		ta	di	ta	di	mi	ta	di	mi

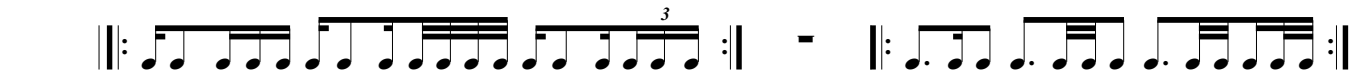
Counting			1		2	&	a	3	e	&	4		&	a	5	&		a	6	&		a	7	e	&		8	e	&	a		
Kodály			ta-i			ti	ki	ti	ki	ti		ti	ti	ki	ti	ki-i		ki	ti	ki-i		ki	ti	ki	ti		ti	ki	ti	ki		
Takadimi			ta			di	mi	ta	ka	di		ta	di	mi	ta	ka		mi	ta	ka		mi	ta	ka	di		ta	ka	di	mi		

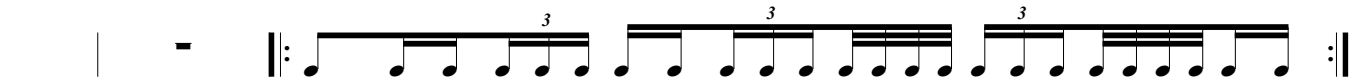
18.D) **Lento** (♪ = 60)

18.E) W.A. Mozart (1756-1791), from *Piano Sonata Nr. 9 in D Major*, K. 311, II (mm. 53-87)

Andante con expressione

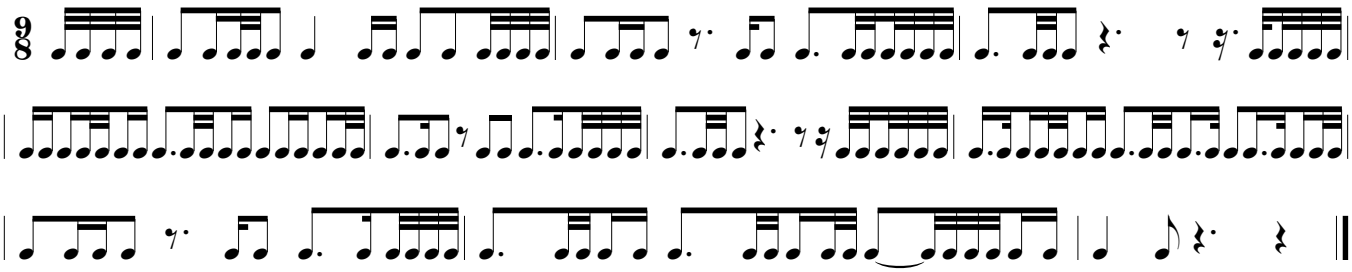
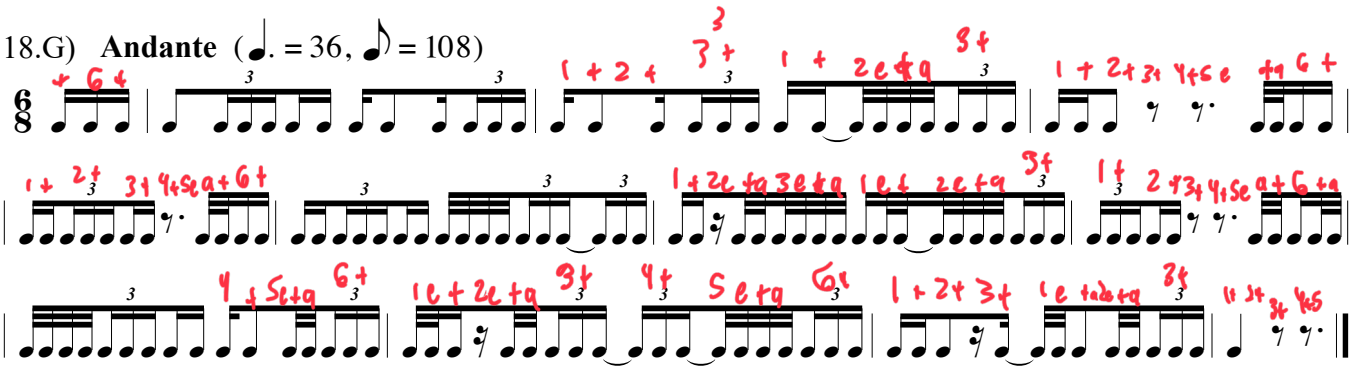


Preparatory Exercise 18.3) ♪ = 80-108

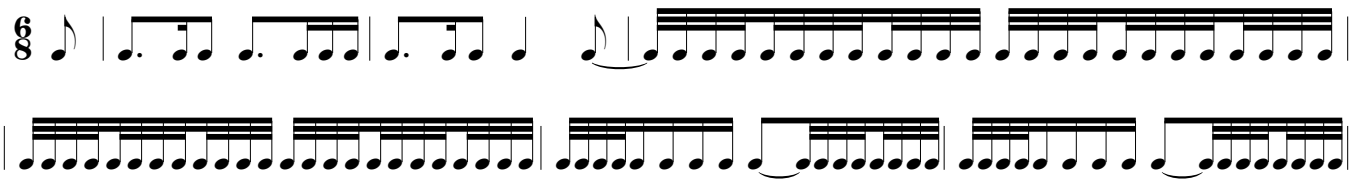
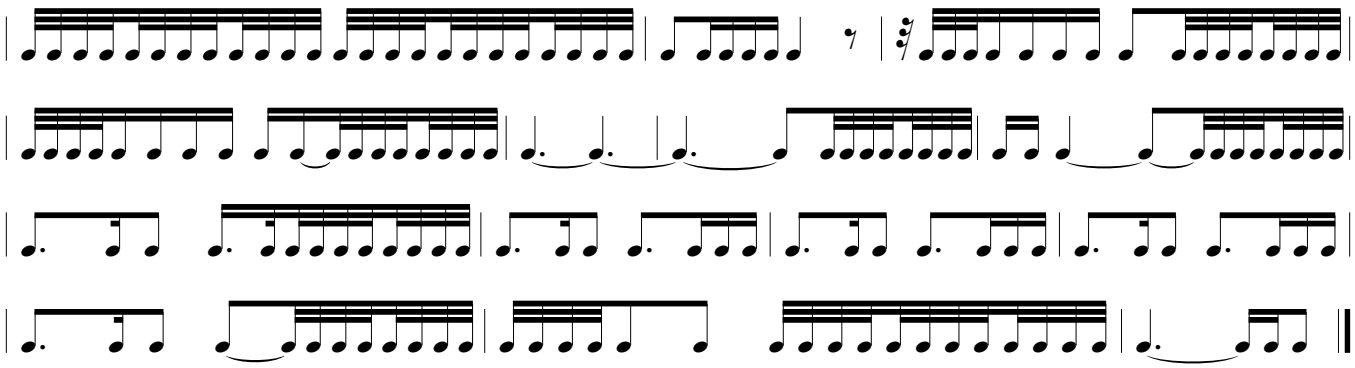
Counting	1		2		3		4	&	5	&	6	&	7	e	&	a	8	e	&	a	9	e	&	a
Kodály	ta		ta		ta		ti	ti	ti	ti	ti	ti	ti	ki	ti	ki	ti	ki	ti	ki	ti	ki	ti	ki
Takadimi	ta		ta		ta		ta	di	ta	di	ta	di	ta	ka	di	mi	ta	ka	di	mi	ta	ka	di	mi

Counting	1 &2 & 3 & 4 &5 & 6 e & a 7 &8 & 9 triplet	1 2 & 3 4 5& a 6 7 8& a 9 & a
Kodály	ti ta ti ti ti ti ta ti ti ki ti ki ti ta ti tri-o-la	ta- ti ta ta- ti ki ta ta- ti ki ti ti ki
Takadimi	ta di di ta di ta di di takadimita di di ta ki da	ta di ta ta di mita ta dimitadi mi



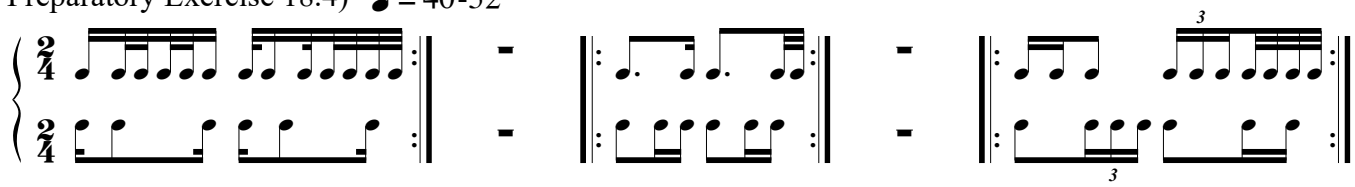
Counting		1		2	&	3	trip-let	4	&	5	trip-let	6	e	&	a	7	trip-let	8	e	&	a	9	&						
Kodály		ta		ti	ti	tri-o-la		ti	ti	tri-o-la		ti	ki	ti	ki	tri-o-la		ti	ki	ti	ki	ti	ti						
Takadimi		ta		ta	di	ta	ki	da	ta	di	ta	ki	da	ta	ka	di	mi	ta	ki	da	ta	ka	di	mi	ta	di			

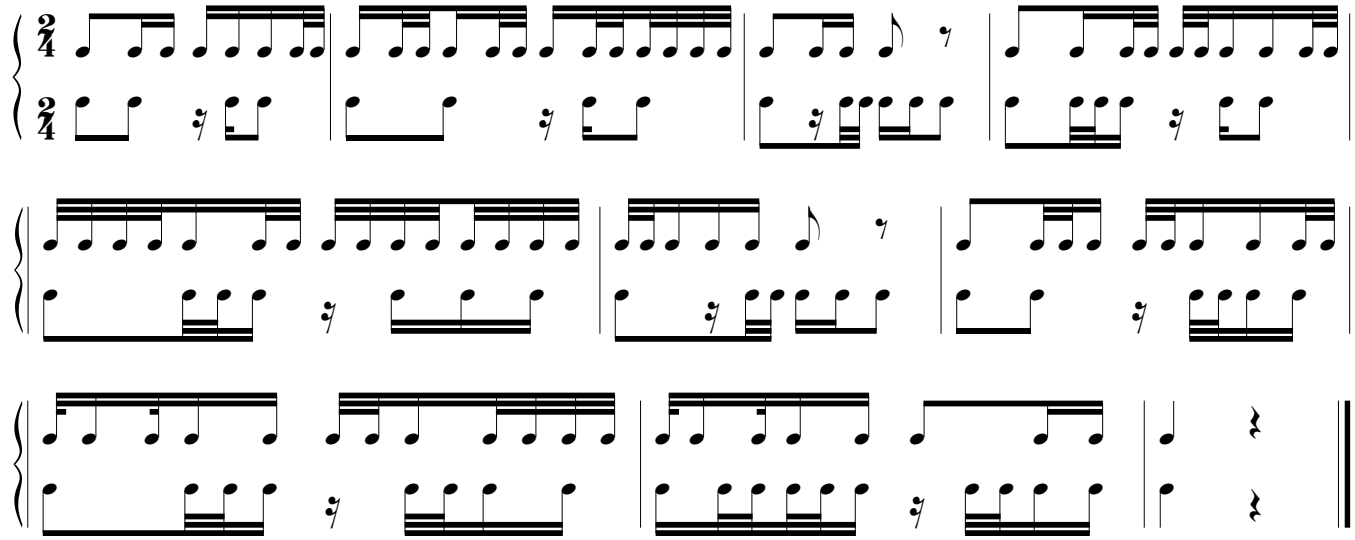
18.F) **Lento** ($\dot{\text{♩}}. = 40$)

18.G) **Andante** ($\dot{\text{♩}}. = 36$, $\dot{\text{♪}} = 108$)

18.H) J.S. Bach (1685-1750), from "Wann kommst du, mein Heil?" BWV 140 (mm 1-20)

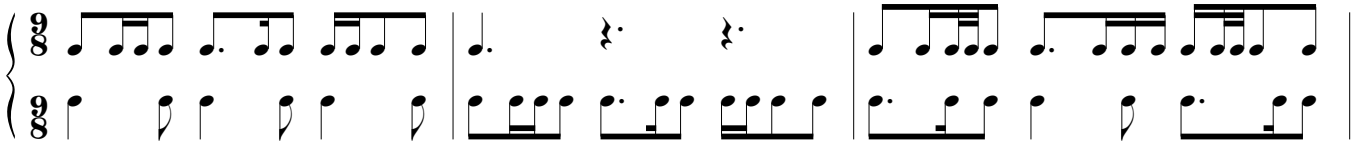
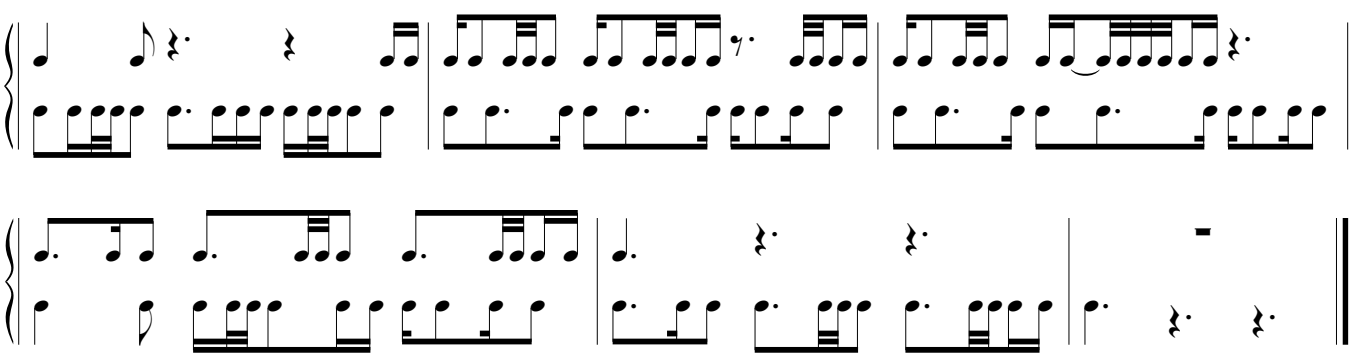
Adagio



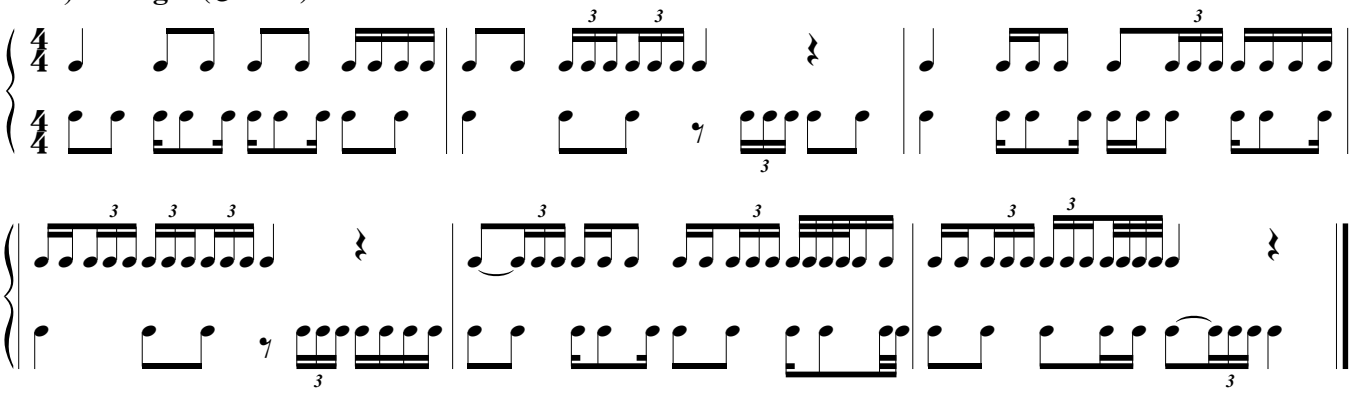
Preparatory Exercise 18.4) ♩ = 40-52



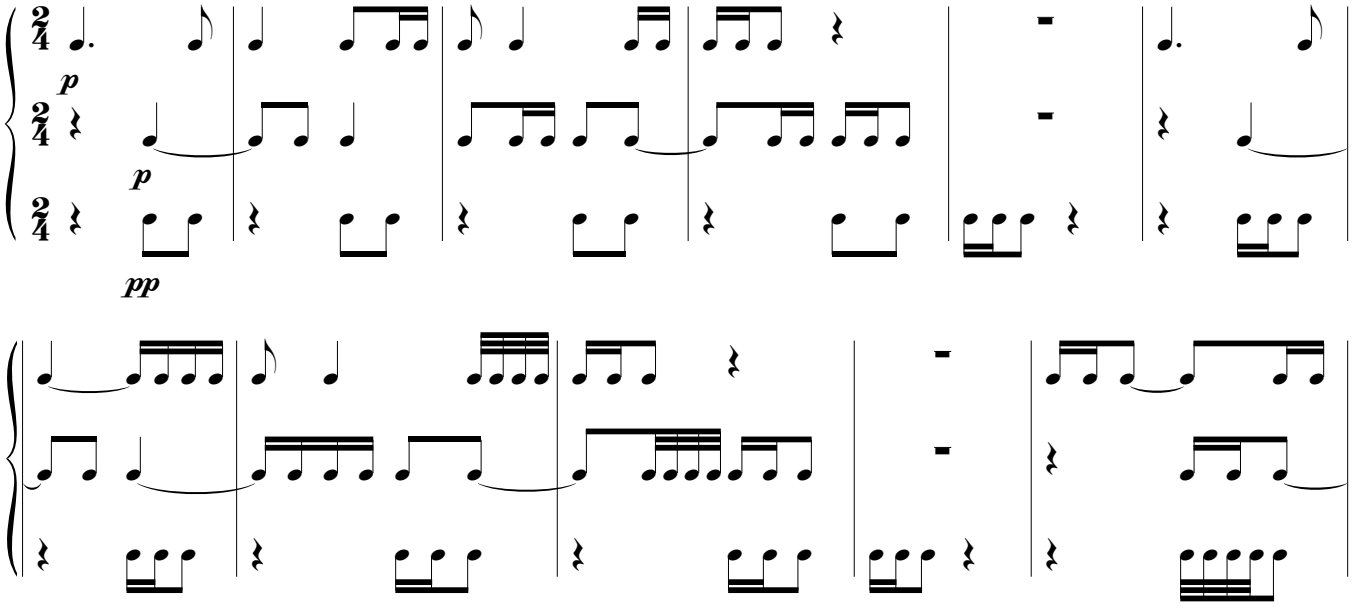
18.I) **Andante** (♩ = 44)

18.J) **Adagio** (♪ = 92)

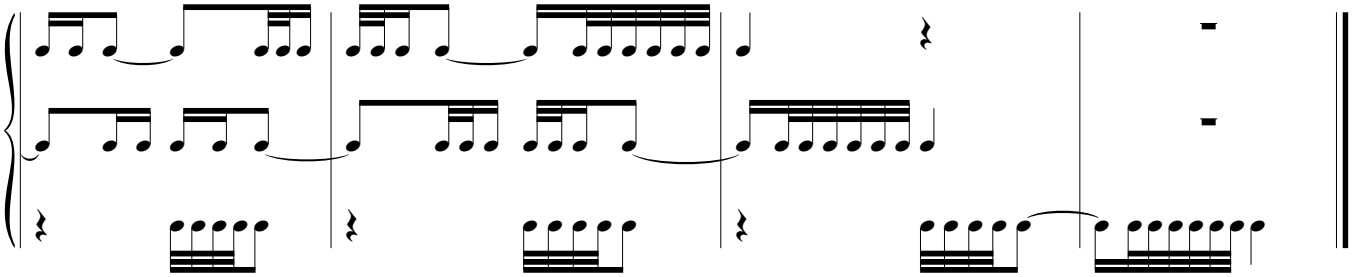


18.K) **Largo** (♩ = 44)

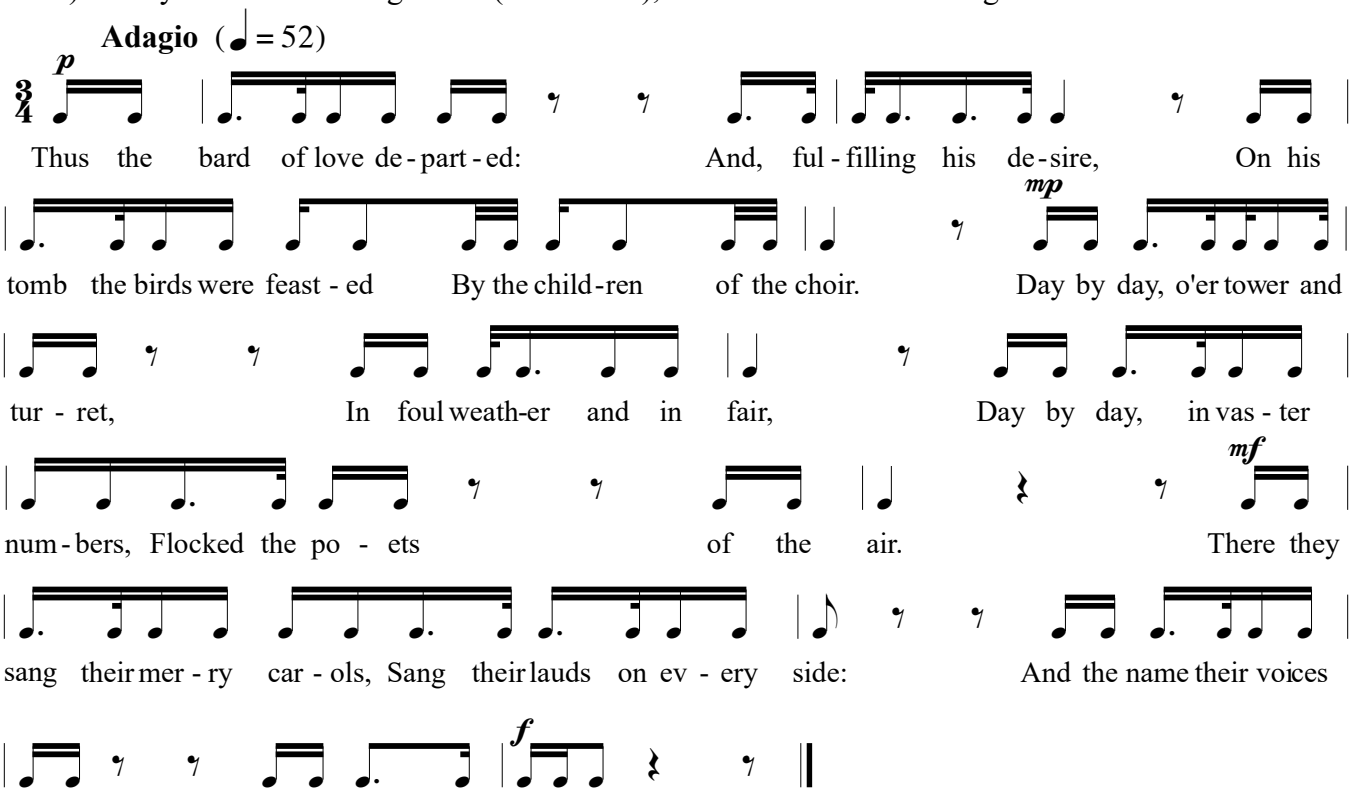


18.L) **Adagio molto** (♩ = 46)





18.M) Henry Wadsworth Longfellow (1807-1882), from "Walter von der Vogelweid"[1]


Adagio (♩ = 52)
p
Thus the bard of love de - part - ed: And, ful - filling his de - sire, On his
mp
tomb the birds were feast - ed By the child - ren of the choir. Day by day, o'er tower and
tur - ret, In foul weath-er and in fair, Day by day, in vas - ter
mf
num - bers, Flocked the po - ets of the air. There they
sang their mer - ry car - ols, Sang their lauds on ev - ery side: And the name their voices
f
ut - tered Was the name of Vogel-weid.

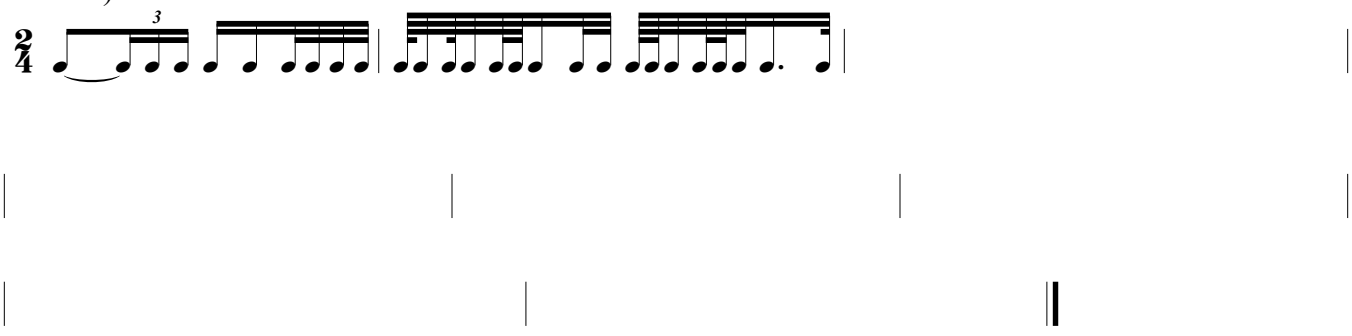
[1]German *Minnesinger*, ca. 1170-ca. 1230.

Structured Improvisation

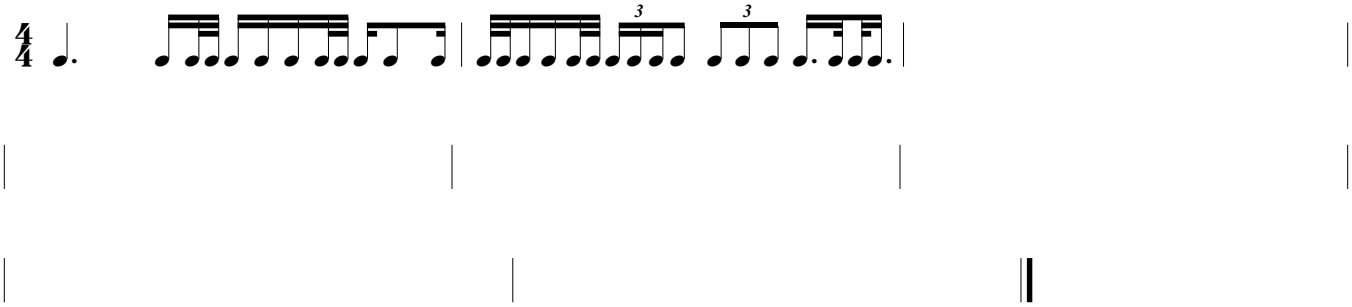
Music employing small subdivisions can be found in repertoire stretching from the early Baroque, through the bel canto operas of the early 19th century, to the piano music of Chopin, as well as in much of the music of the 20th and 21st centuries. Becoming comfortable with improvising with small subdivisions is particularly helpful in developing a "feel" for how to perform this music.

1. For each of the examples below, consider the two-measure opening as the beggining of an anecdent phrase. Create a musical period by finishing the antecedent phrae and making a consequent phrase. Try to incorporate rests and ties into your improvisations and be careful not to lose track of where you are in the phrase.

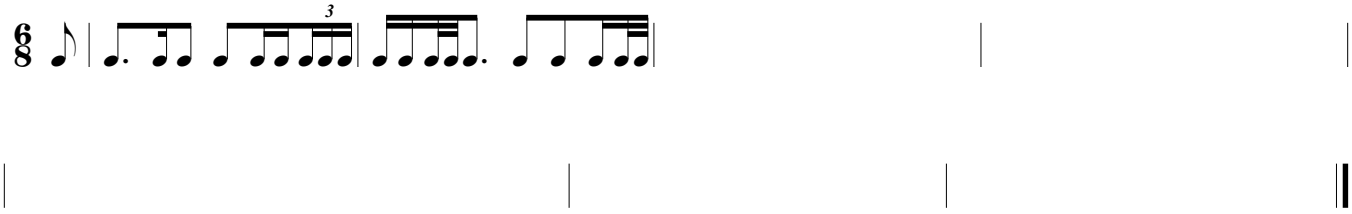
18 IM.1)



18 IM.2)

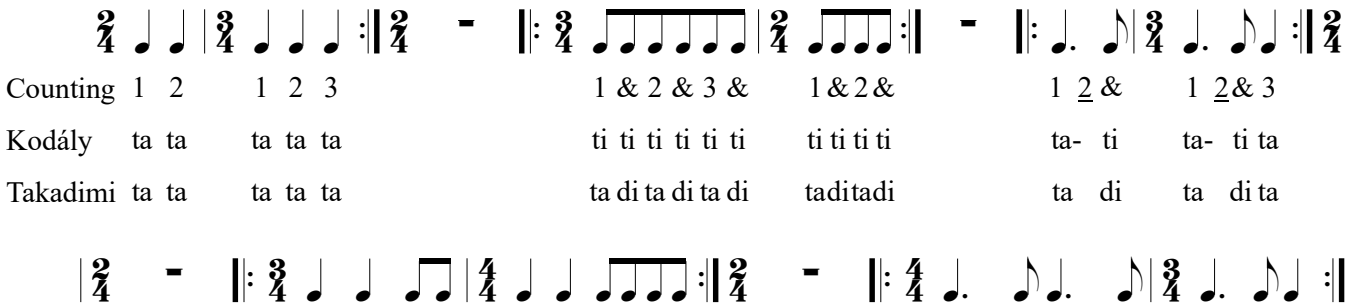
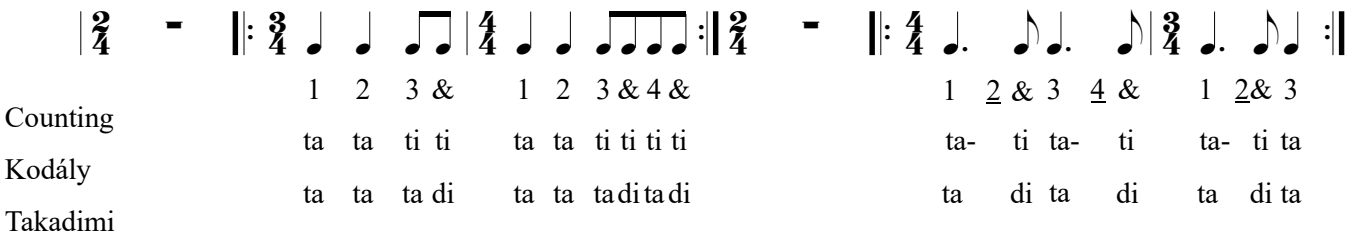


18 IM.3)

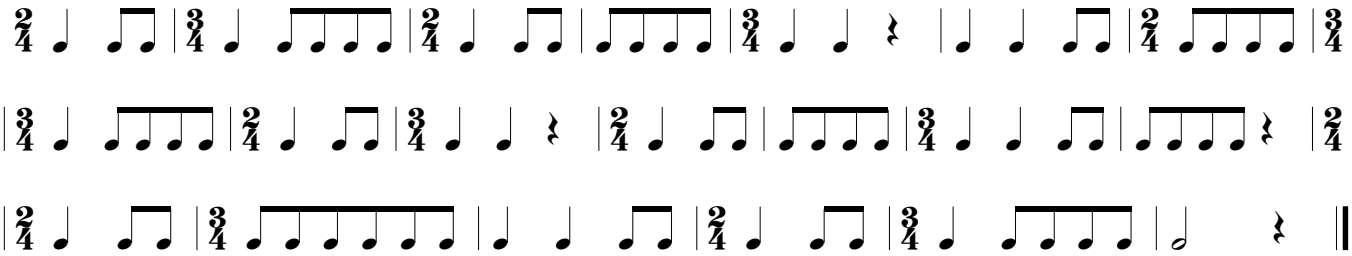


19. CHANGING SIMPLE METER

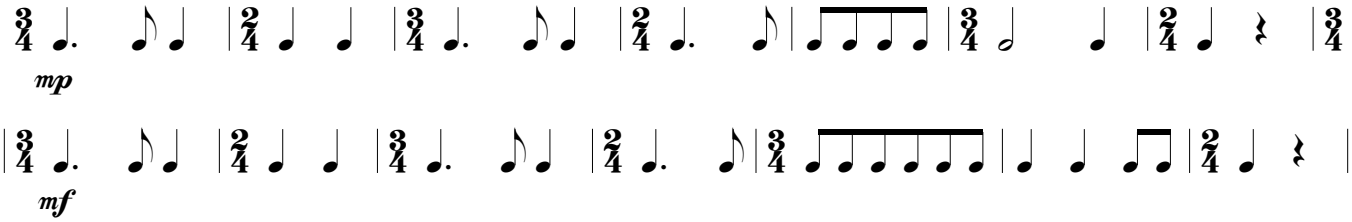
When changing meter, we must know what the new meter is well before beginning the measure. Even though it may seem difficult, conducting is particularly helpful in these studies because it forces us to be aware of the meter before we make the gesture of the downbeat, since that gesture is different in different meters. Good preparation for these studies is conducting the measures and simply counting the beats aloud, so we become familiar with the succession of meters before tackling the actual rhythms.

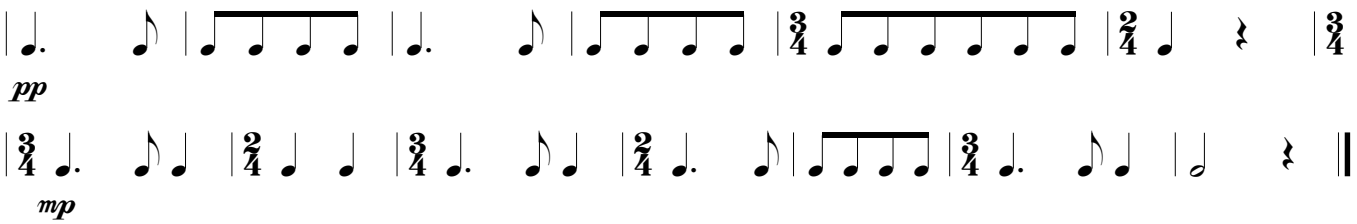
Preparatory Exercise 19.1) ♩ = 100-176

Counting 1 2 1 2 3 1 & 2 & 3 & 1 & 2 & 1 2 & 1 2 & 3
Kodály ta ta ta ta ta ti ti ti ti ti ti ti ti ti ti ta- ti ta- ti ta
Takadimi ta ta ta ta ta ta di ta di ta di ta di ta di ta di ta di ta di ta

Counting 1 2 3 & 1 2 3 & 4 & 1 2 & 3 4 & 1 2& 3
Kodály ta ta ti ti ta ta ti ti ti ti ta- ti ta- ti ta- ti ta
Takadimi ta ta ta di ta ta ta di ta di ta di ta di ta di ta

19.A) **Vivace** (♩ = 176)

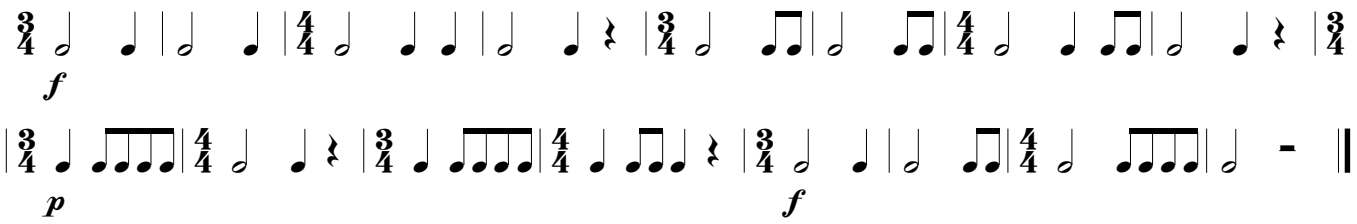


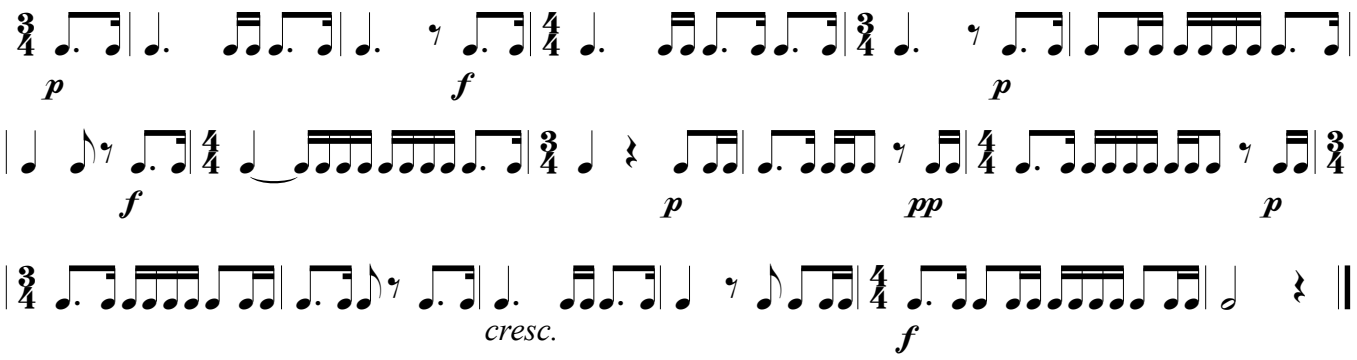
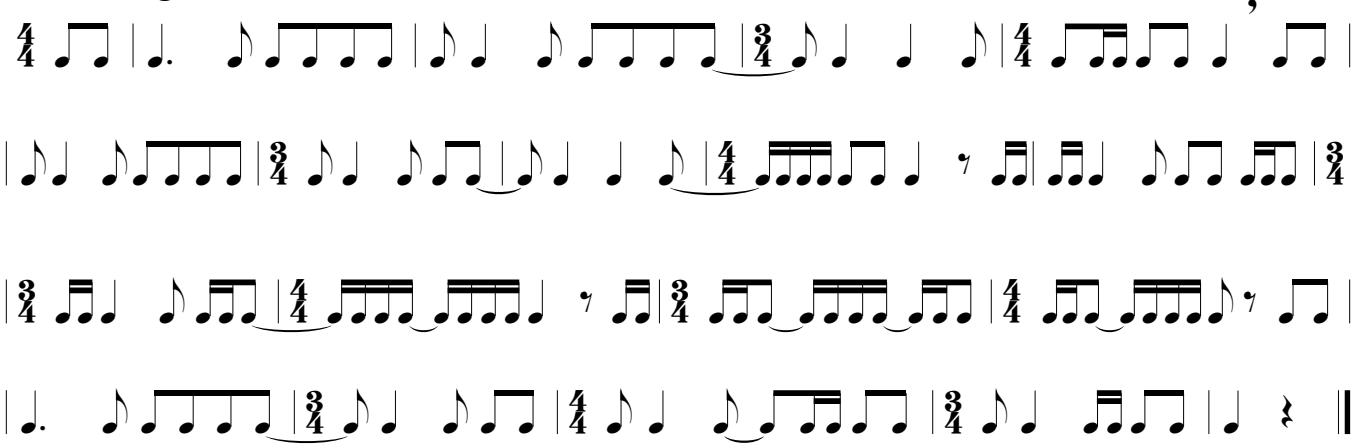
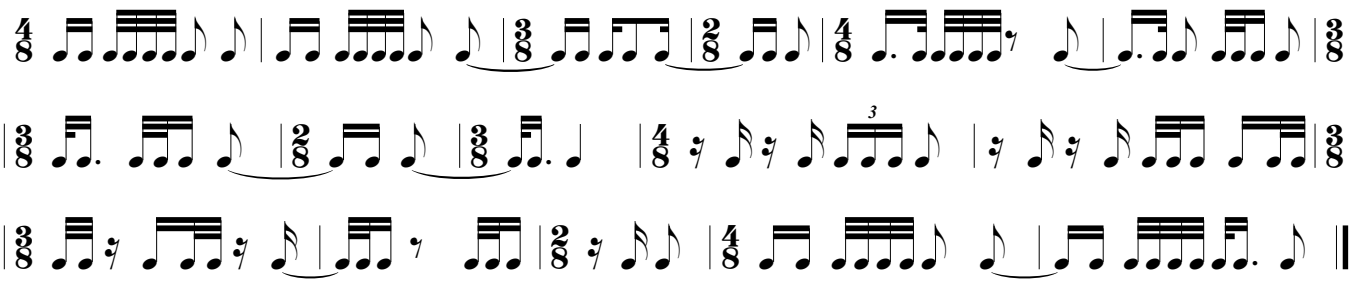
19.B) **Allegro** (♩ = 160)

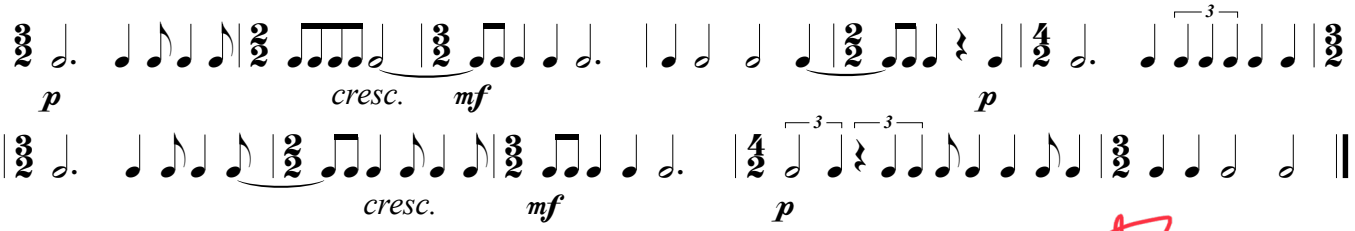




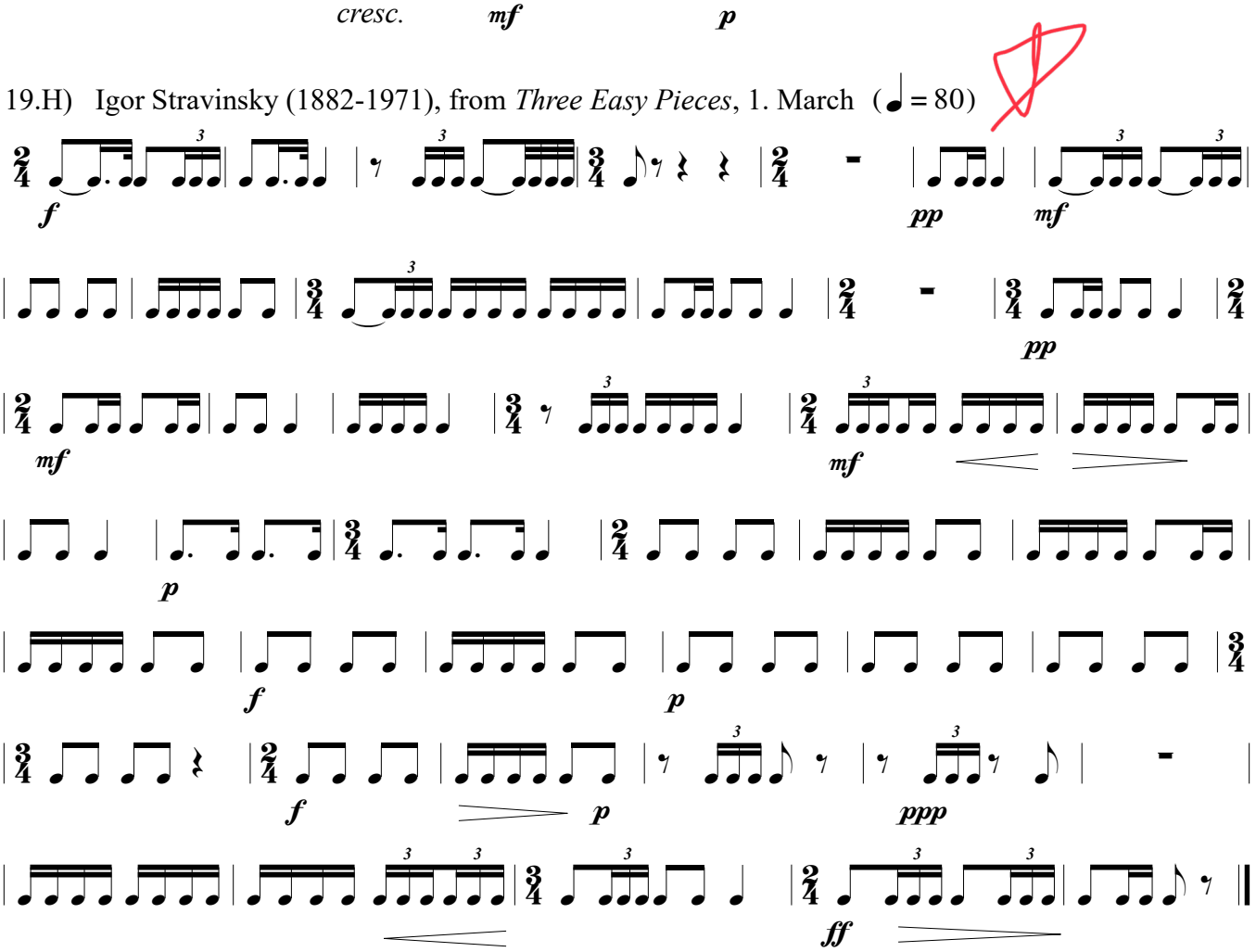
19.C) **Presto** (♩ = 192)



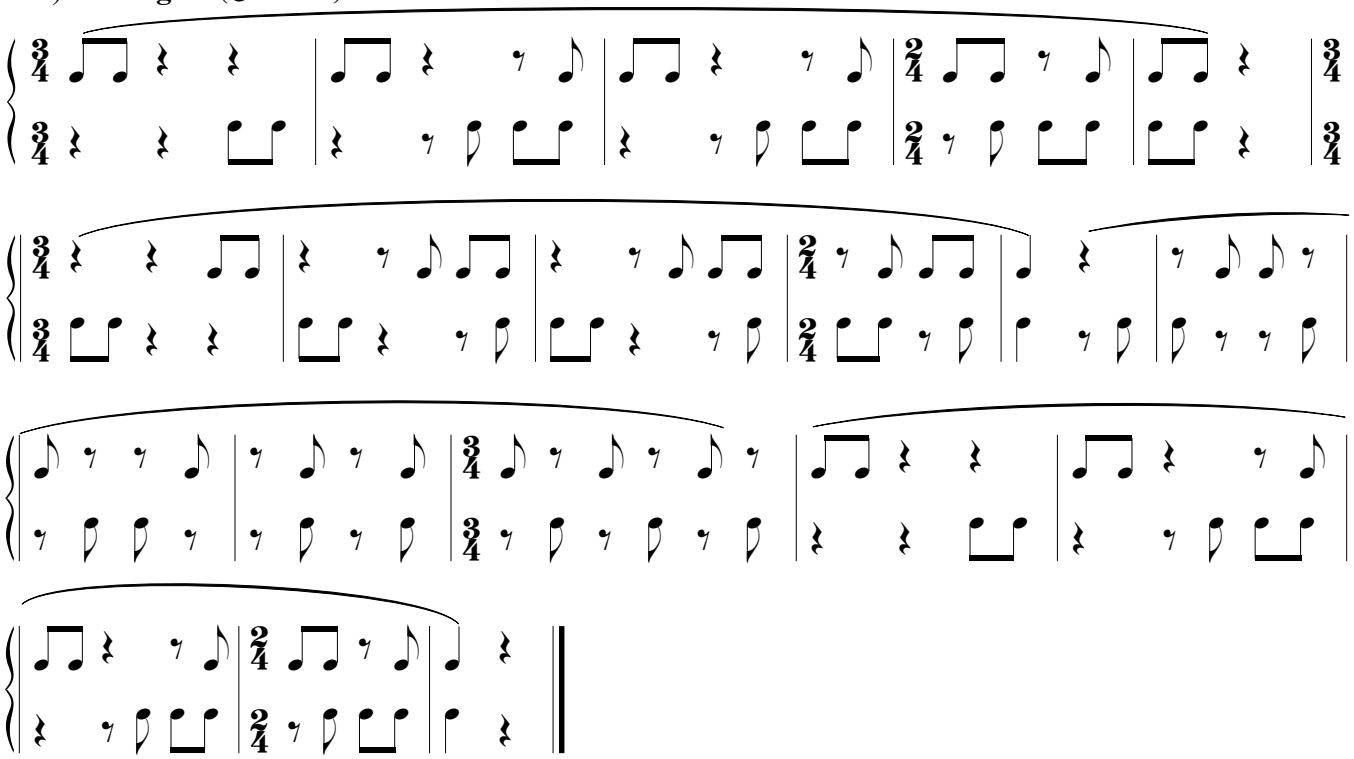
19.D) **Allegretto** (♩ = 80)

19.E) **Allegro** (♩ = 100)

19.F) **Adagio** (♪ = 60)

19.G) **Andante** (𝅗𝅥 = 68)

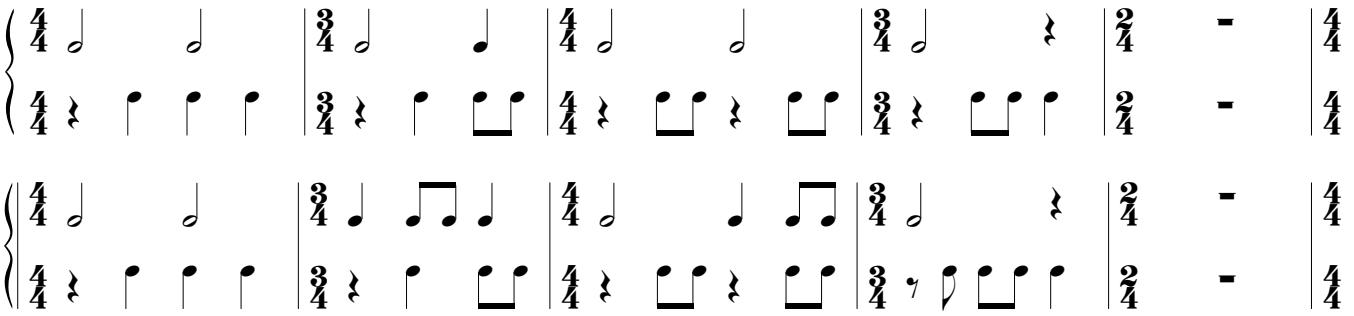


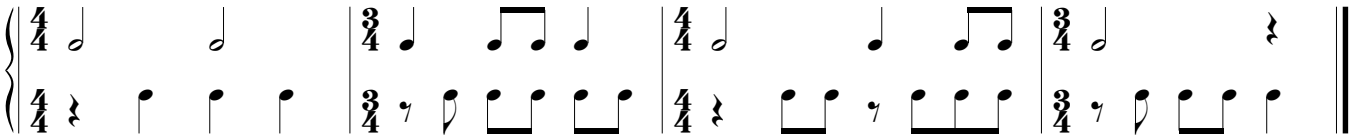
19.H) Igor Stravinsky (1882-1971), from *Three Easy Pieces*, 1. March (♩ = 80)



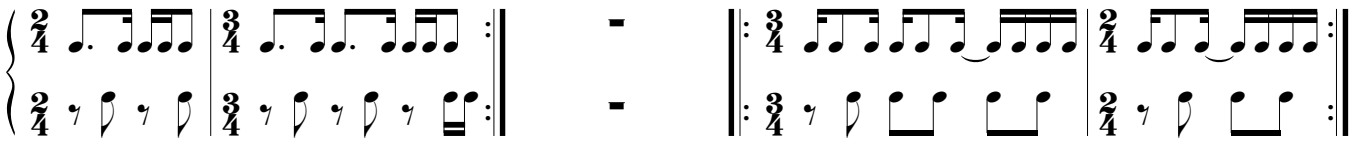
Preparatory Exercise 19.2) ♩ = 72-144

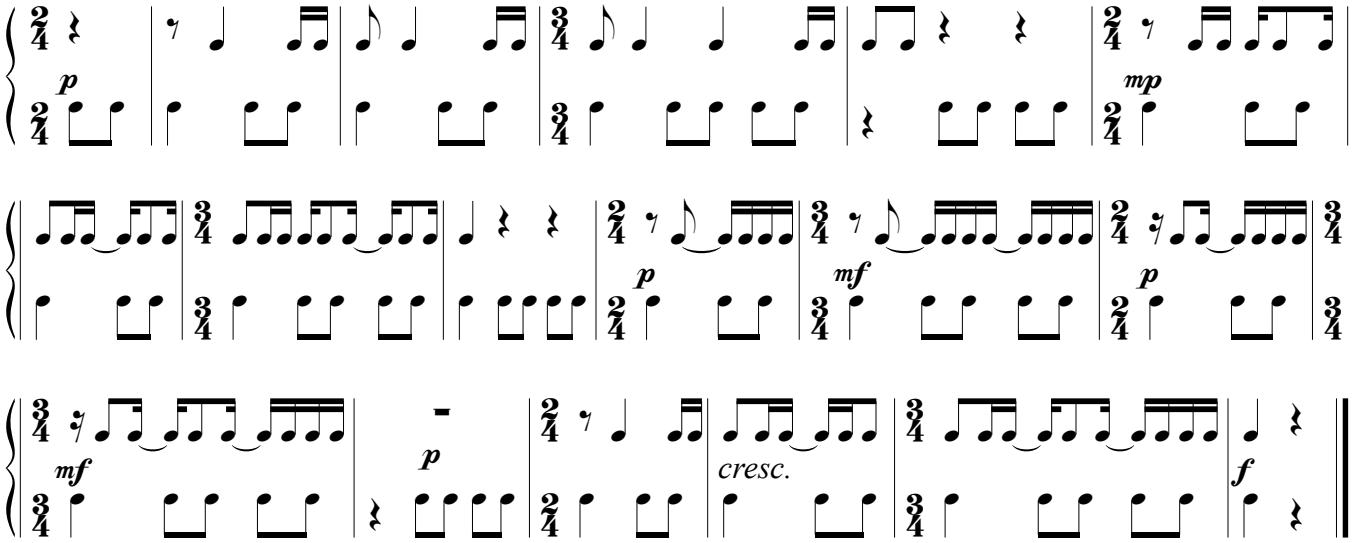
19.I) **Allegro** (♩ = 132)

19.J) **Vivo** (♩ = 144)

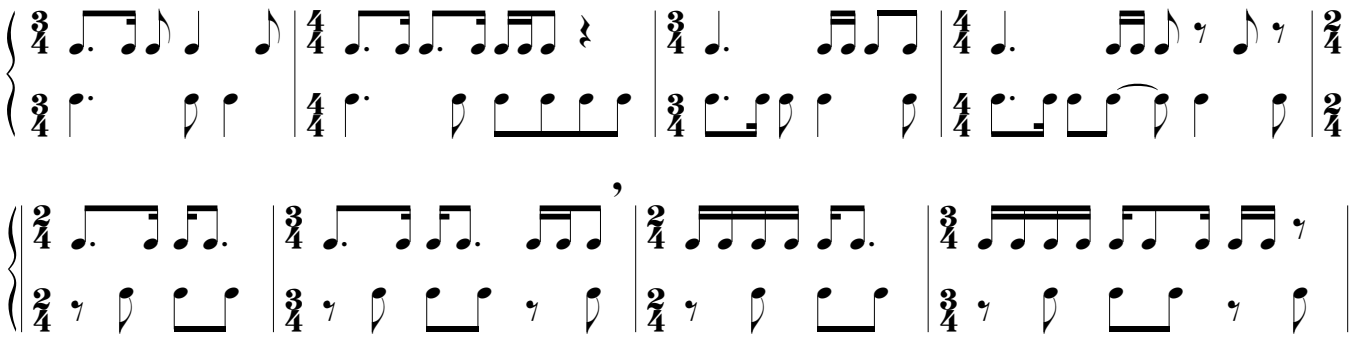


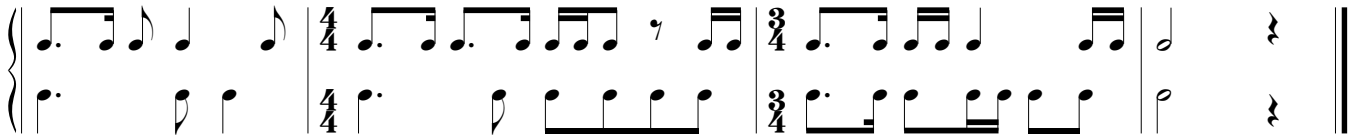


Preparatory Exercise 19.3) ♩ = 60-96

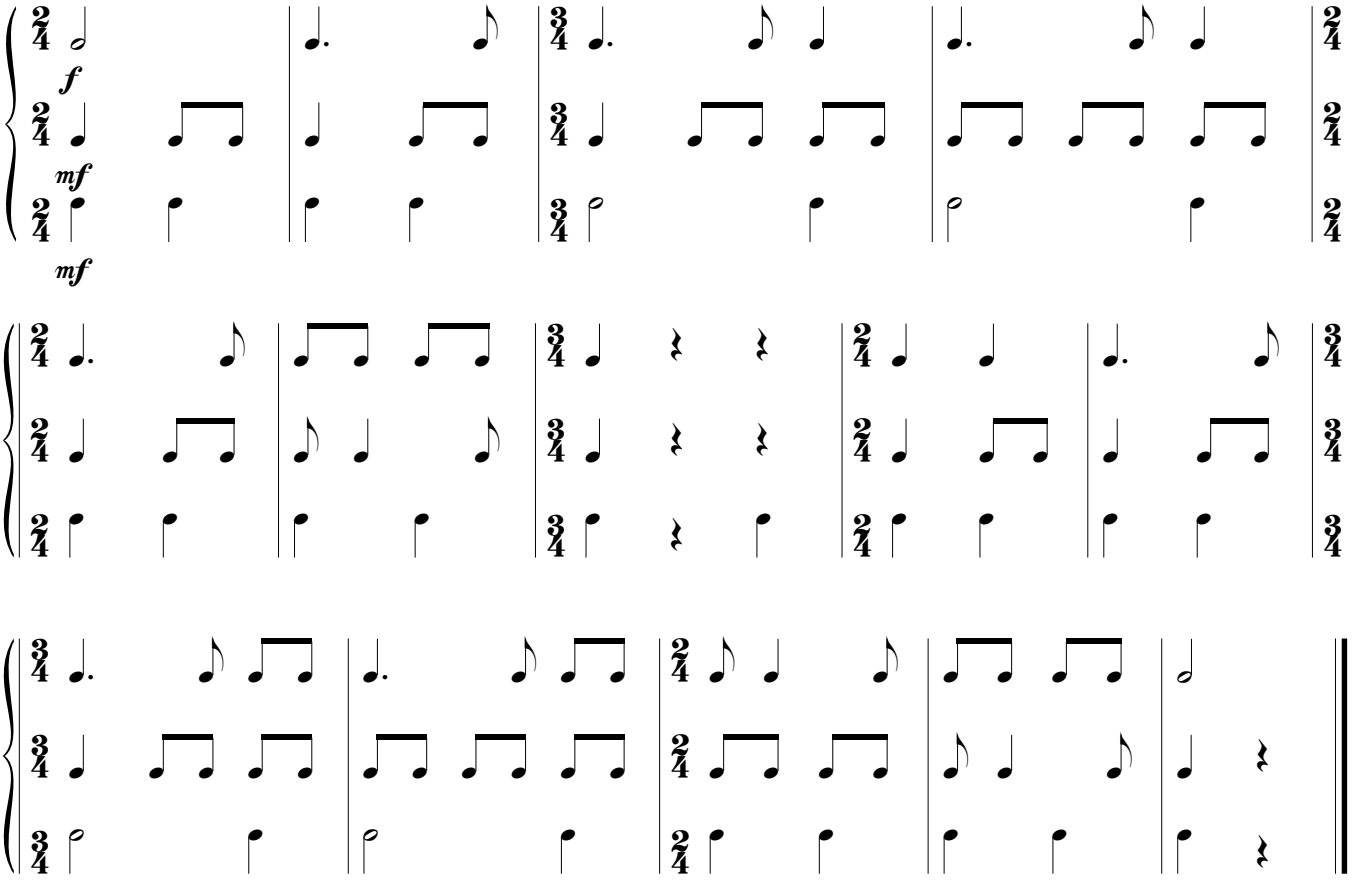


19.K) **Andante** (𝅗𝅥 = 66)

19.L) **Moderato** (♩ = 72)



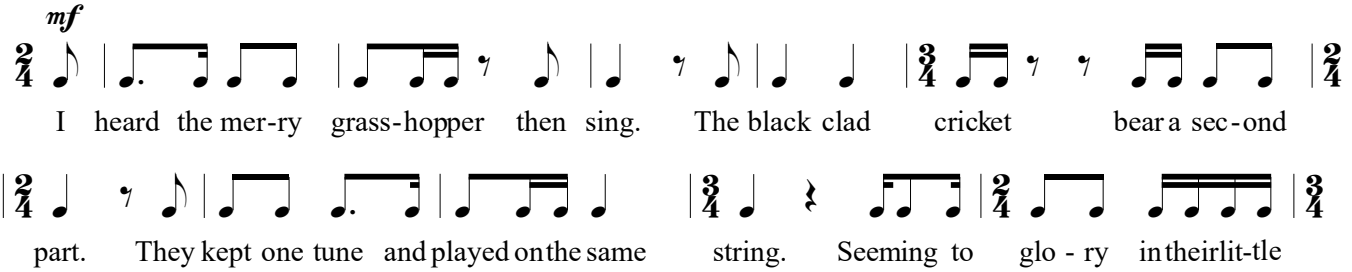


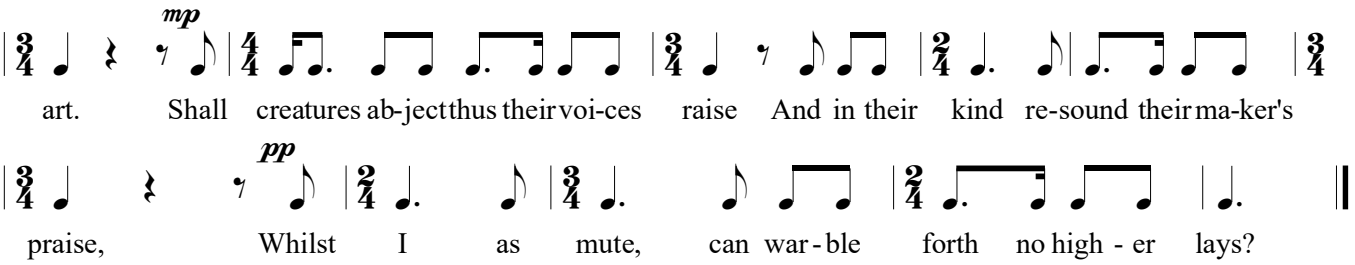
19.M) **Vivo** (♩ = 132)



19.N) Anne Bradstreet (1612-1672), from "Contemplations"

Andantino (♩ = 84)


mf
I heard the mer-ry grass-hopper then sing. The black clad cricket bear a sec-ond
part. They kept one tune and played on the same string. Seeming to glo - ry in their lit-tle

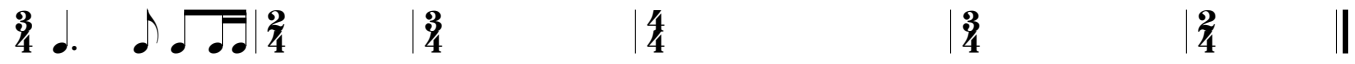

mp
art. Shall creatures ab-ject thus their voi-ces raise And in their kind re-sound their ma-ker's
pp
praise, Whilst I as mute, can war - ble forth no high - er lays?

Structured Improvisation

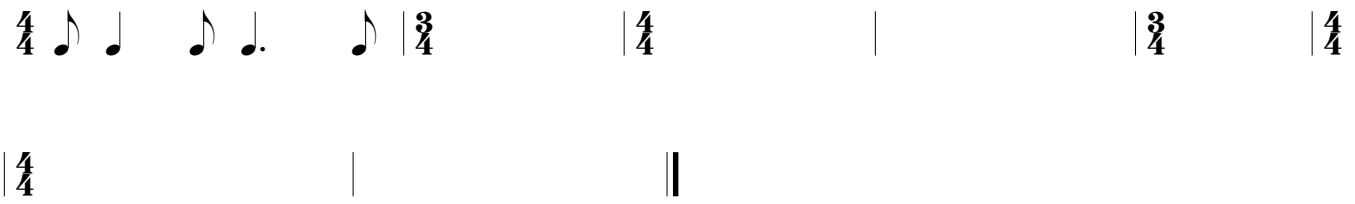
When improving changing meters, it is often helpful to begin by just counting the beats out loud for each measure while conducting to determine the feel of where the strong beats are in relation to each other. Once the beats can be conducted and counted fluently and easily, try improvising rhythms. Conducting while improvising is an effective means of helping to keep one's place.

For each of the examples below, complete the phrase following the pattern of changing meters. Be careful not to lose track of where you are in the phrase.

19 IM.1)



19 IM.2)

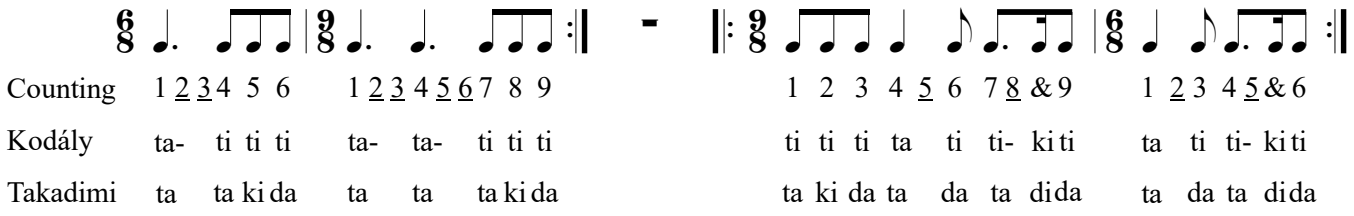


19 IM.3)

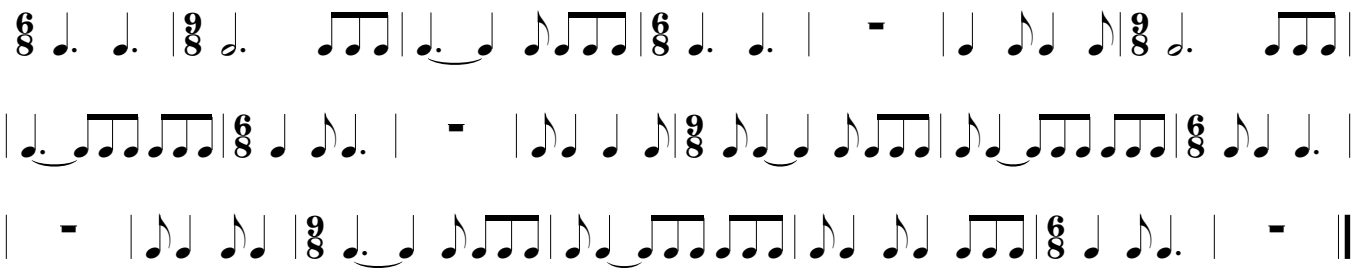
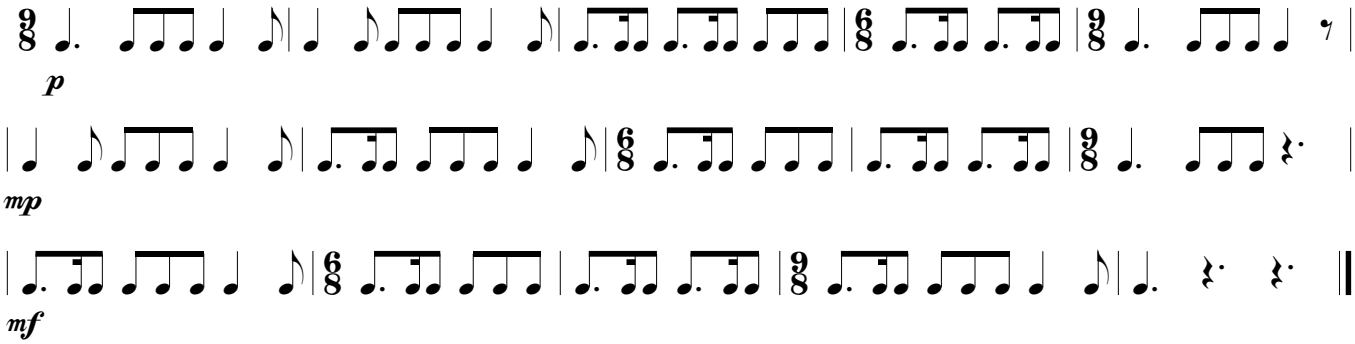
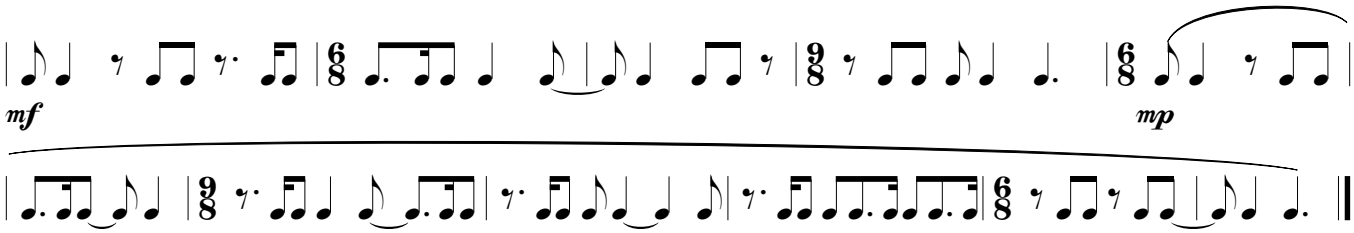
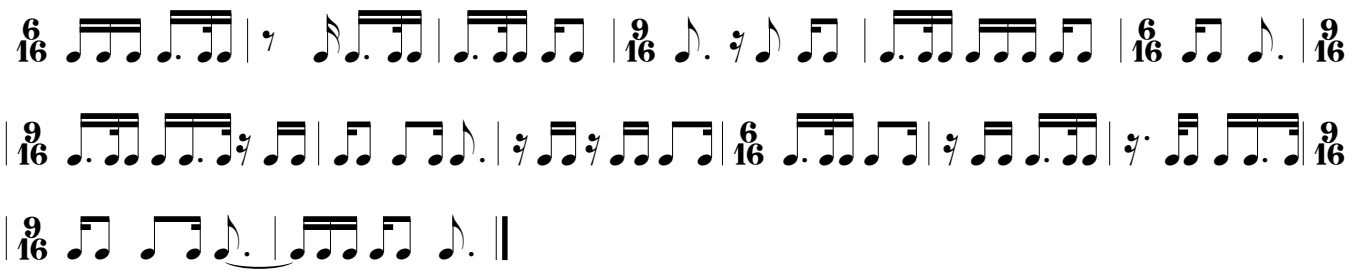
20. CHANGING COMPOUND METER

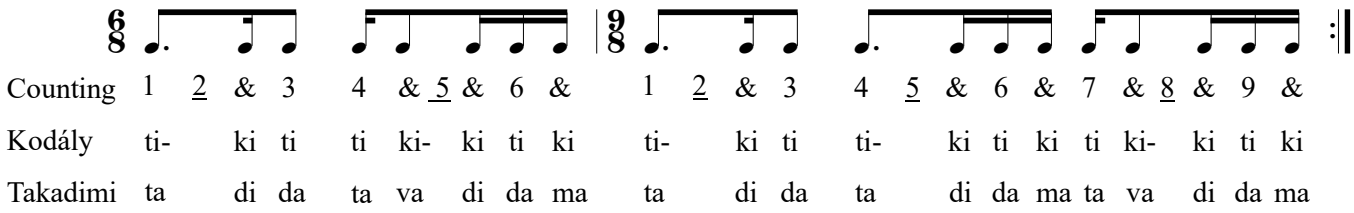
As in changing simply meter, it is helpful to count the beats while conducting the meter before tackling the actual rhythm of each study. Conducting while performing the studies helps us feel physically the succession of meters.

Preparatory Exercise 20.1) ♩. = 88-108

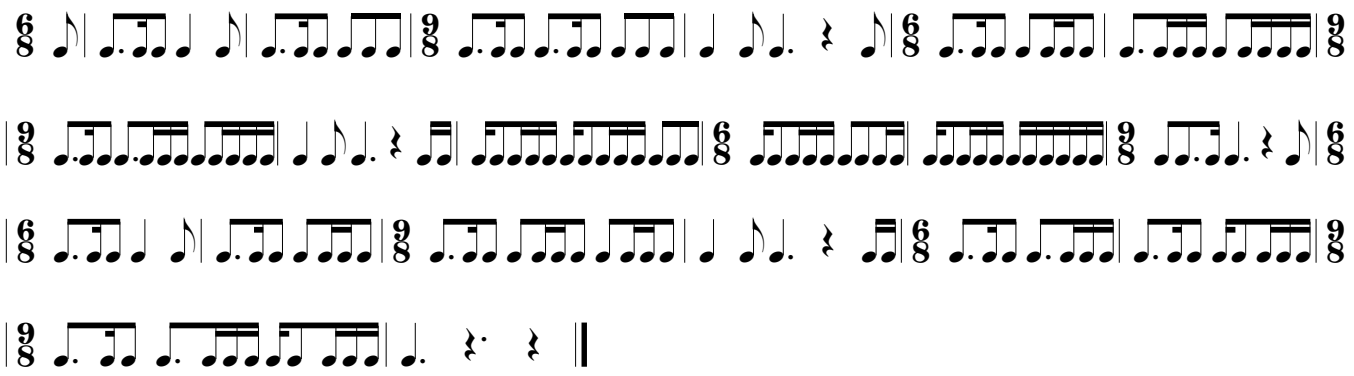
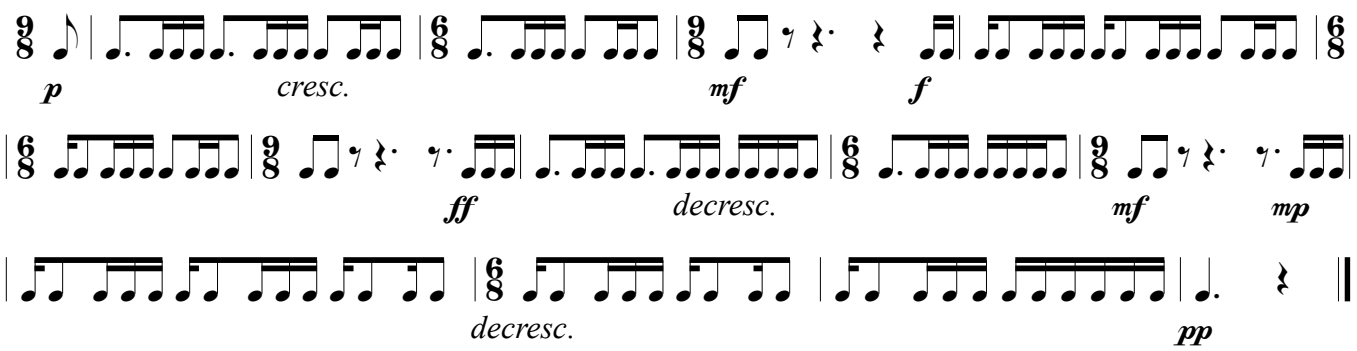
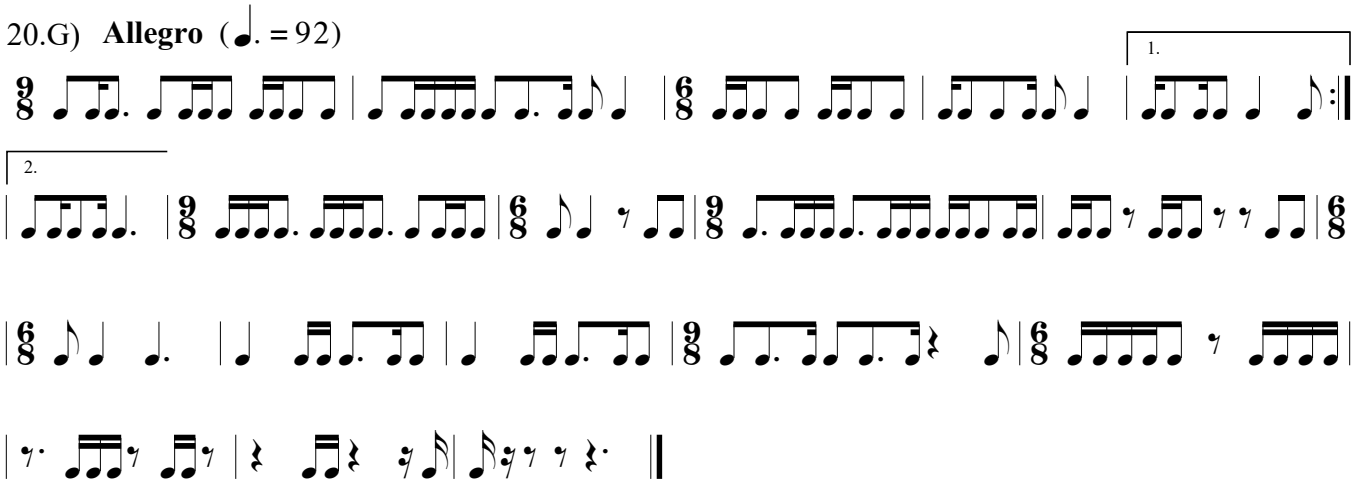


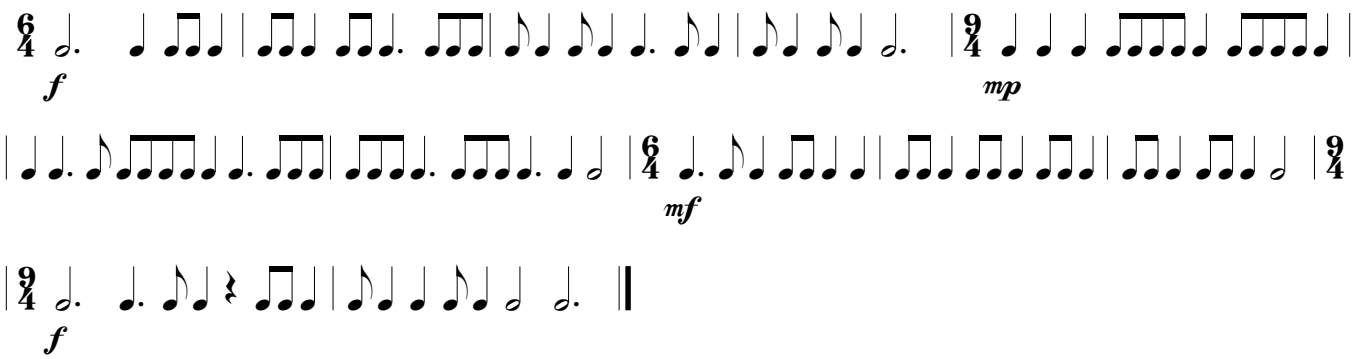
Counting	1 2 3 4 5 6	1 2 3 4 5 6 7 8 9	1 2 3 4 5 6 7 8 & 9	1 2 3 4 5 & 6
Kodály	ta- ti ti ti	ta- ta- ti ti ti	ti ti ti ta ti ti- ki ti	ta ti ti- ki ti
Takadimi	ta ta ki da	ta ta ta ki da	ta ki da ta da ta di da	ta da ta di da

20.A) **Vivo** (♩. = 132)

20.B) **Allegro** (♩. = 92)

20.C) **Andante con anima** (♩. = 88)

20.D) **Andantino** (♪. = 108)

Preparatory Exercise 20.2) ♩. = 56-76



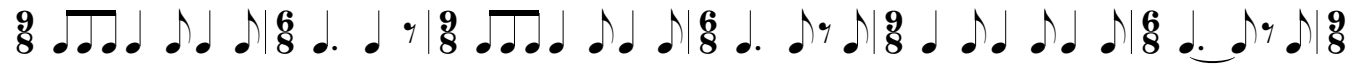
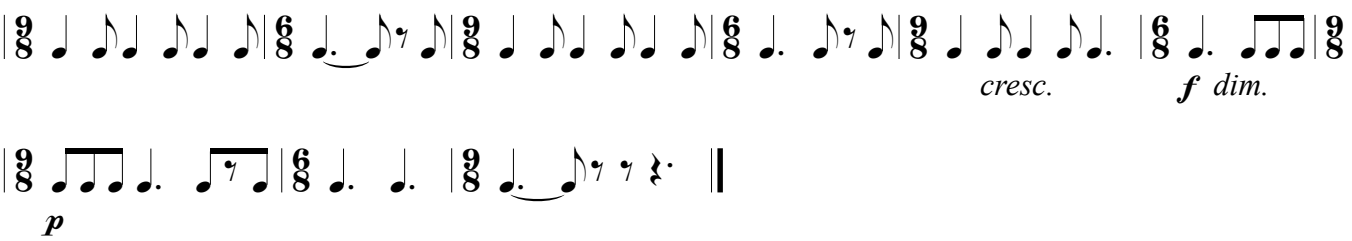
Counting	1	2	&	3	4	&	5	&	6	&		1	2	&	3	4	5	&	6	&	7	&	8	&	9	&					
Kodály	ti-		ki	ti	ti	ki-		ki	ti	ki		ti-		ki	ti	ti-		ki	ti	ki	ti	ki-		ki	ti	ki					
Takadimi	ta		di	da	ta	va		di	da	ma		ta		di	da	ta		di	da	ma	ta	va		di	da	ma					

20.E) **Andante** (♩. = 60)

20.F) **Allegretto** (♩. = 66)

20.G) **Allegro** (♩. = 92)

20.H) **Con anima** (𝅗𝅥. = 88)

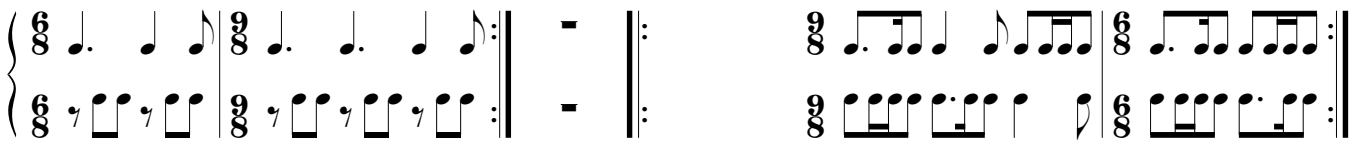


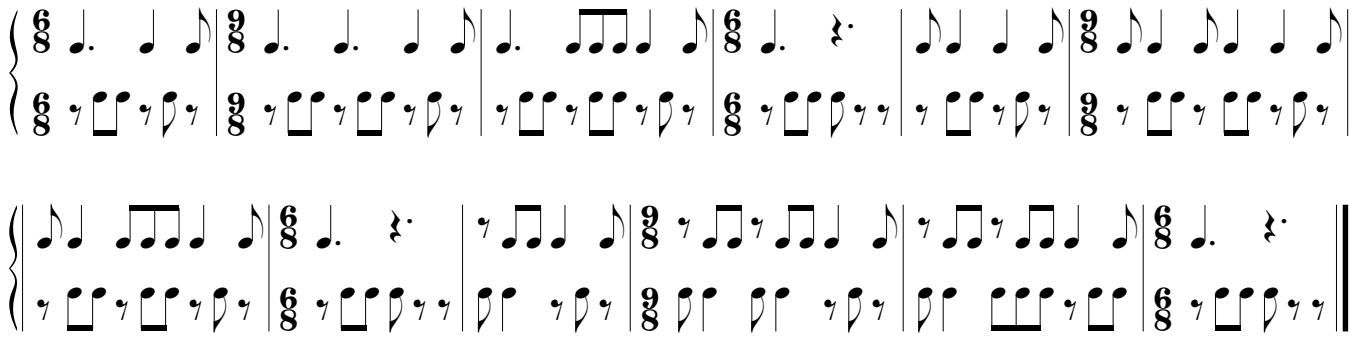
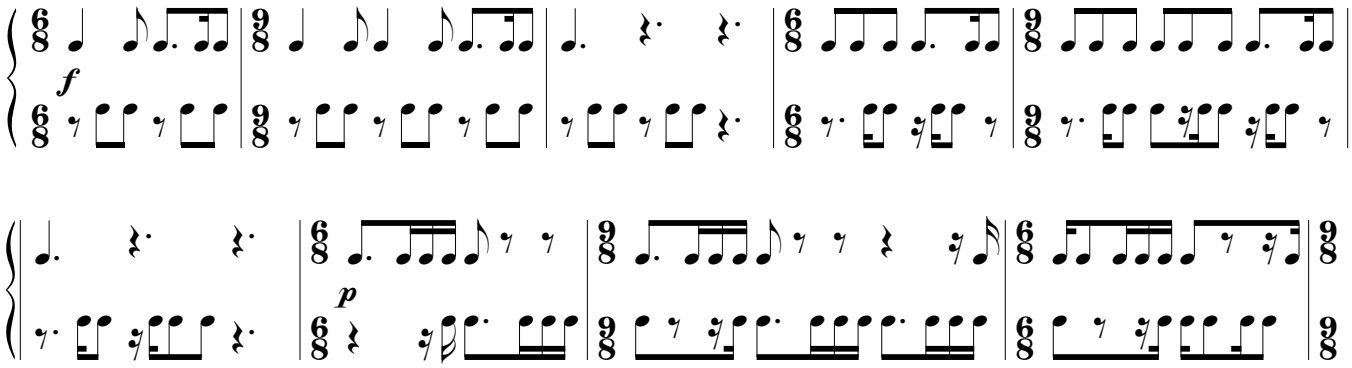
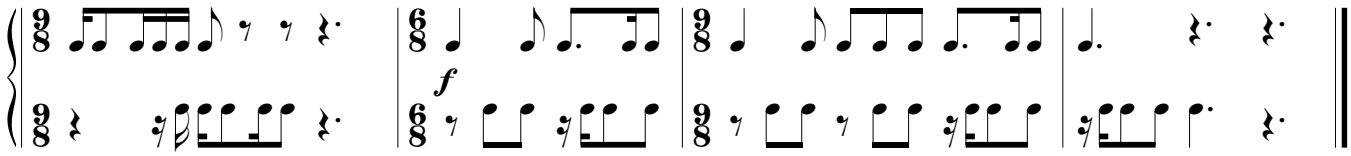
20.I) Charles Gounod (1818-1893), "Chanson de Magali" from *Mireille*, Act II (mm 5-19)

Allegretto

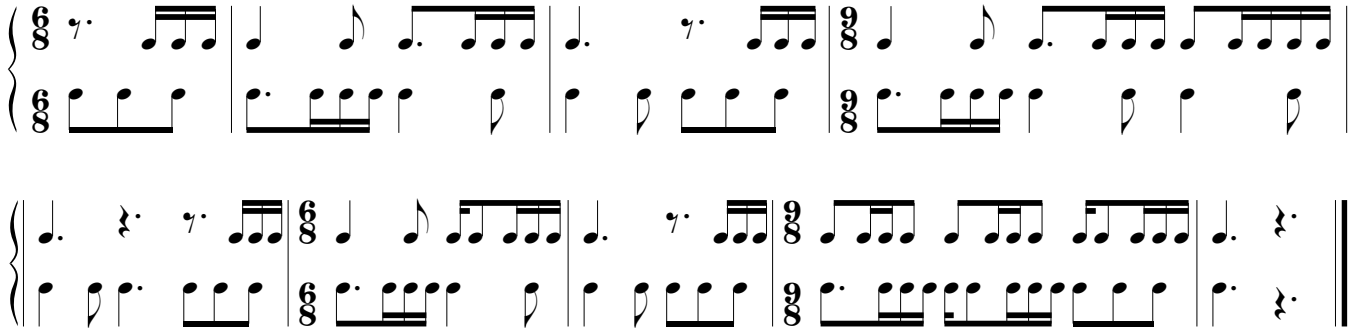


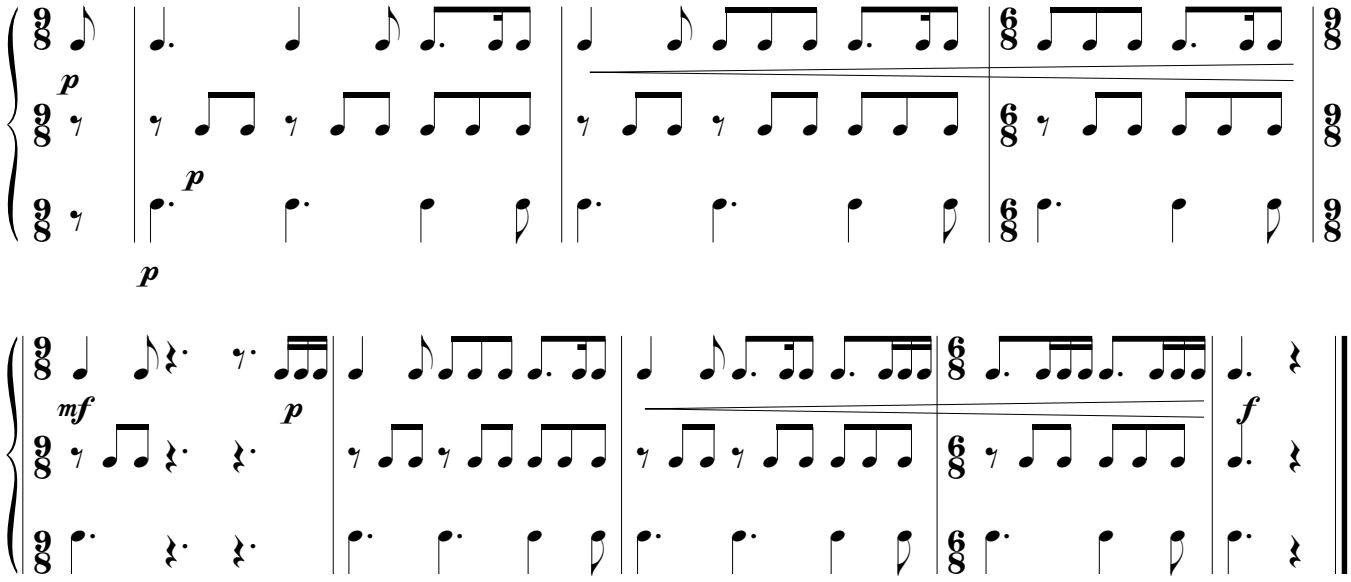
Preparatory Exercise 20.3) ♩. = 44-72



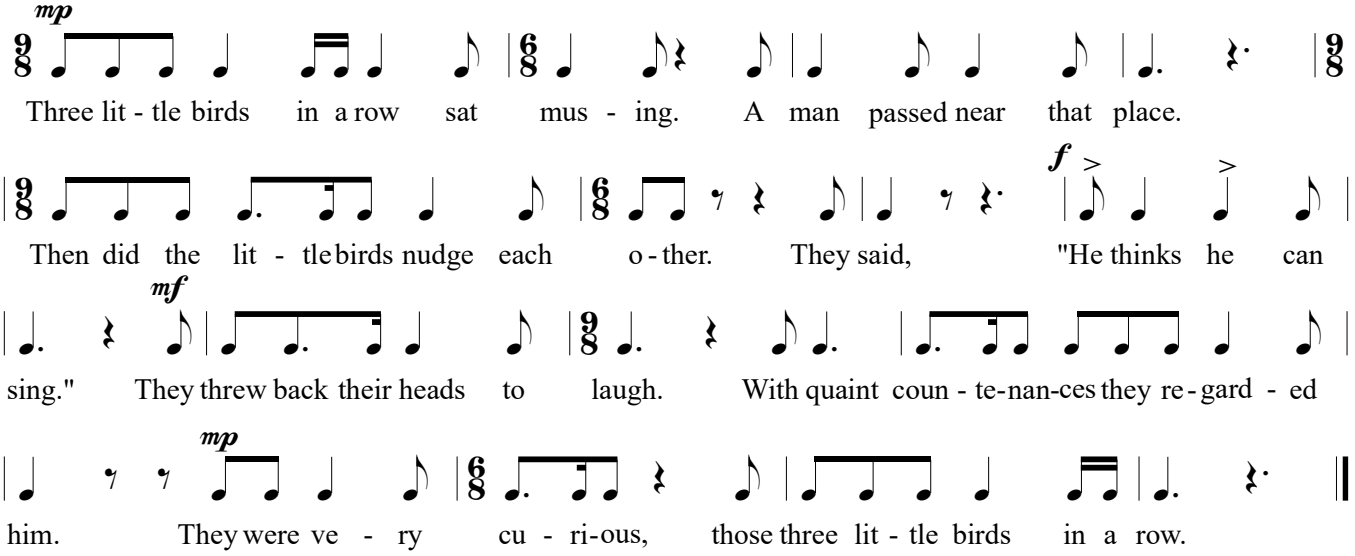
20.J) **Allegretto** (♩. = 80)

20.K) **Andante** (♩. = 52)



20.L) **Andante** (♩. = 54)



20.M) **Andante** (♩. = 69)

20.N) Stephen Crane (1871-1900), from *The Black Riders and Other Lines*

Allegretto (♩. = 80)


mp
Three lit - tle birds in a row sat mus - ing. A man passed near that place.
f
Then did the lit - tle birds nudge each o - ther. They said, "He thinks he can
mf
sing." They threw back their heads to laugh. With quaint coun - te-nan-ces they re - gard - ed
mp
him. They were ve - ry cu - ri-ous, those three lit - tle birds in a row.

Structured Improvisation

When improving changing meters, it is often helpful to begin by just counting the beats out loud for each measure while conducting to determine the feel of where the strong beats are in relation to each other. Once the beats can be conducted and counted fluently and easily, try improvising rhythms. Conducting while improvising will help in keeping one's place.

For each of the examples below, complete the phrase following the pattern of changing meters. Be careful not to lose track of where you are in the phrase.

20 IM.1)

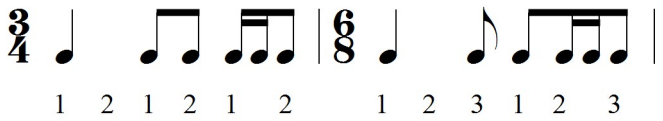
20 IM.2)

20 IM.3)

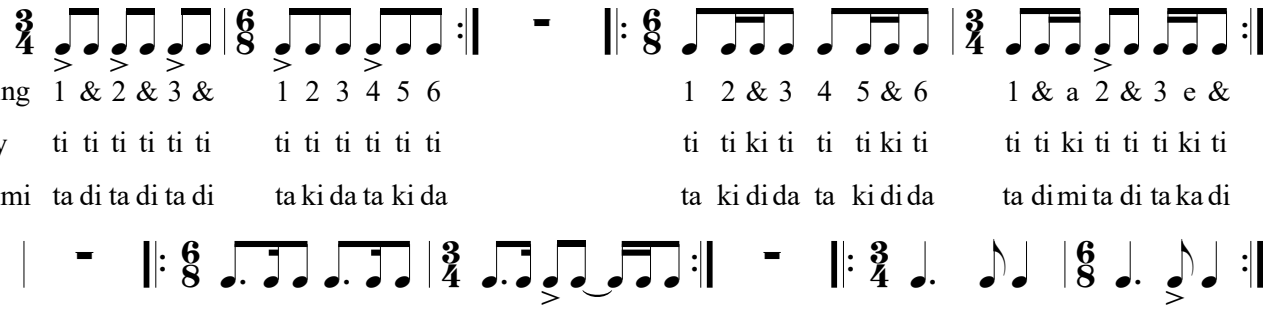
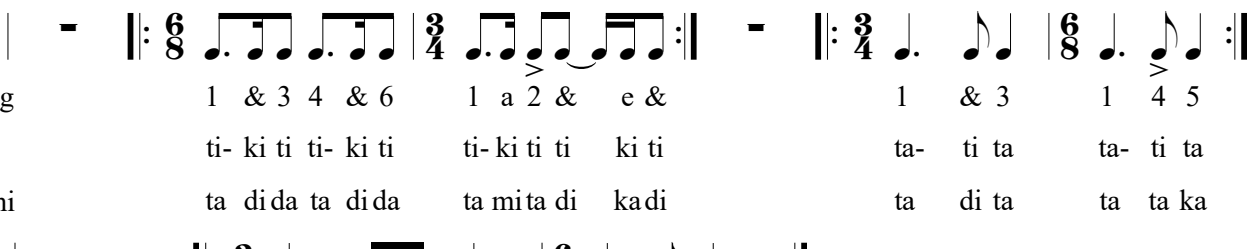
21. CHANGING BETWEEN SIMPLE AND COMPOUND METER WITH THE DIVISION CONSTANT

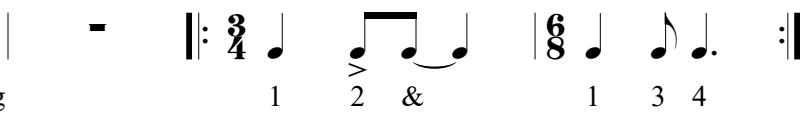
When changing between simple and compound meter, as between two-four and six-eight time, there is normally an equivalence between either the beats or the divisions of the beats. In this chapter, the division of the beat remains constant; when moving between two-four and six-eight, the eighth-note remains the same. This means that the beat is longer in compound meter, where it has three eighths instead of two, and so the tempo is slower. Moving from six-eight to two-four, the tempo speeds up because the beat is shorter. If the eighth-note is constant at 216, for example, the tempo in two-four or three-four will be half of that, ♩= 108, while the tempo in six-eight or nine-eight will be a third of 216, or ♩. = 72 . The tempi of the three note values are given only for the first exercise and study; for the rest, those not given can be derived from those that are.

Tapping the eighth-note throughout a study or using the metronome at the speed of the eighth helps ensure the steadiness of the eighth as the meter changes. Counting the number of eighths on a beat while conducting the meter is a good preparation for the studies:

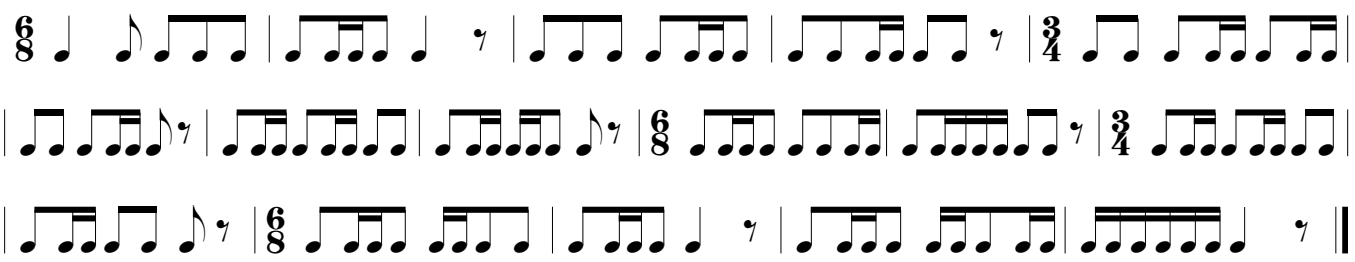


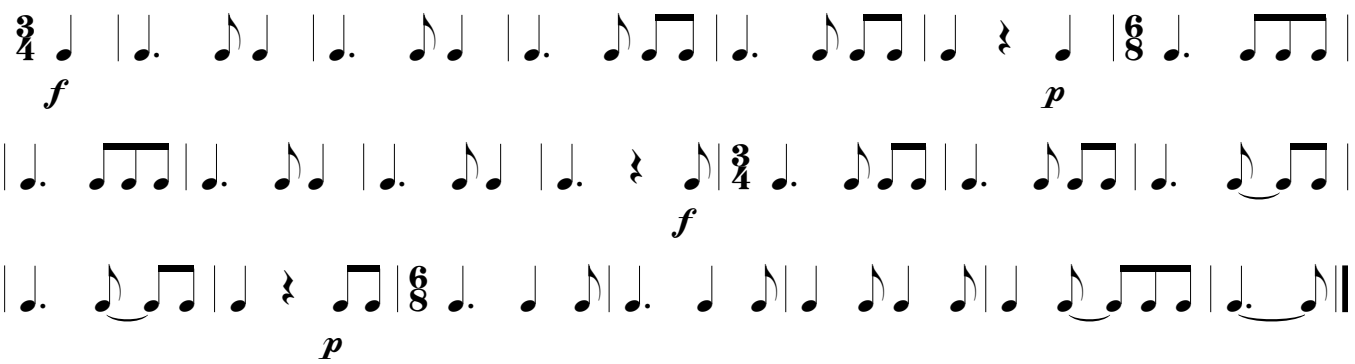
Normally, when meter changes between simple and compound, the equivalence (♪ = ♪ or ♩. = ♩) must be shown at the point of the change. This has not been shown in this chapter because the eighth-note is always constant. In much music published during the 19th and early 20th centuries, the equivalence was often omitted: the composer assumed the performer could tell from the musical context whether it was the beat division or the beat which remained constant. As a general rule, if there is no equivalence indicated, assume that the beat division stays constant.

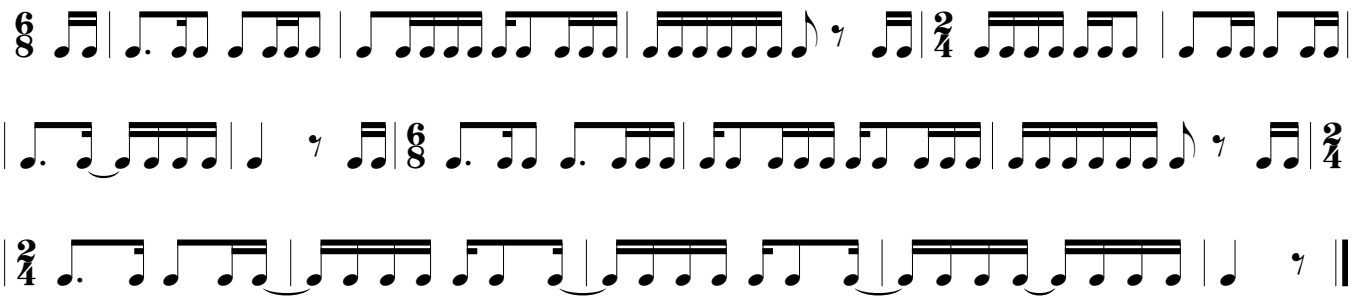
Preparatory Exercise 21.1) ♪ **constant,** ♩ = 72-120, ♩. = 48-80, ♪ = 144-240

Counting 1 & 2 & 3 & 1 2 3 4 5 6 1 2 & 3 4 5 & 6 1 & a 2 & 3 e &
Kodály ti ti ti ti ti ti ti ti ti ti ti ti ti ti ki ti ti ki ti ti ti ki ti ti ti ki ti
Takadimi ta di ta di ta di ta ki da ta ki da ta ki di da ta ki di da ta di mi ta di ta ka di

Counting 1 & 3 4 & 6 1 a 2 & e & 1 & 3 1 4 5
Kodály ti- ki ti ti- ki ti ti- ki ti ti ki ti ta- ti ta ta- ti ta
Takadimi ta di da ta di da ta mi ta di ka di ta di ta ta ta ka

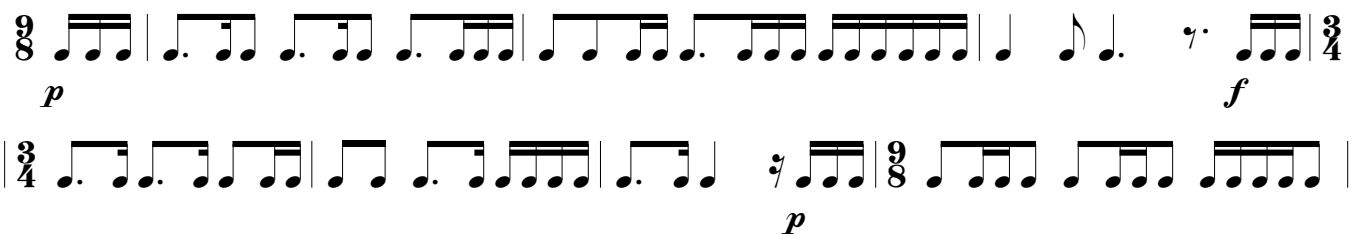
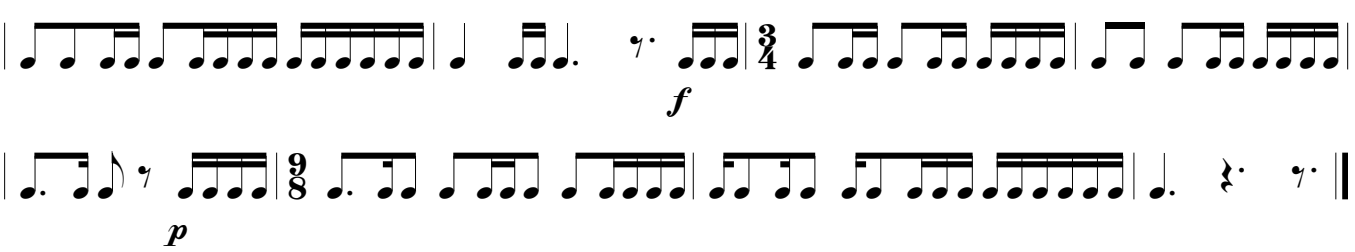


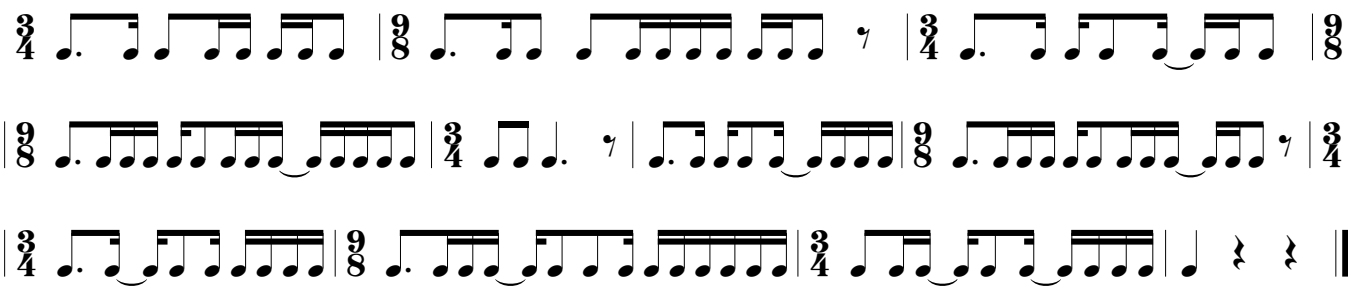
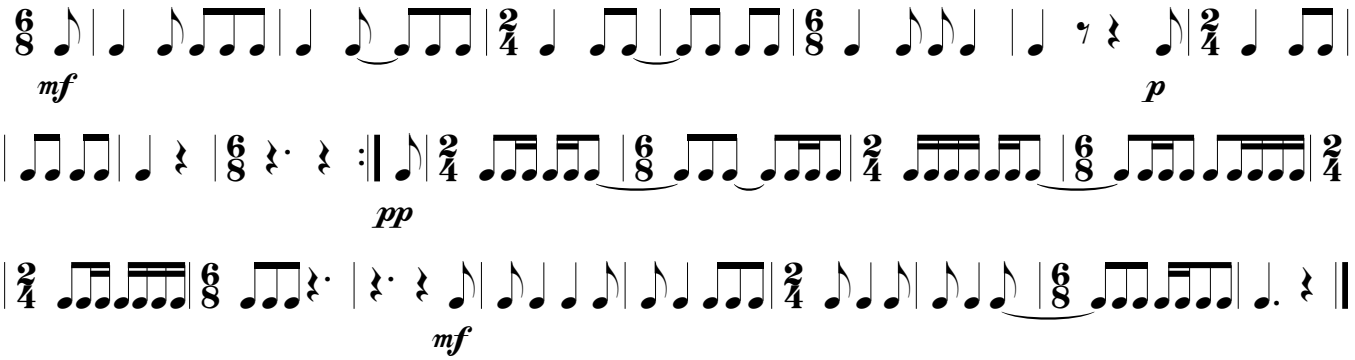
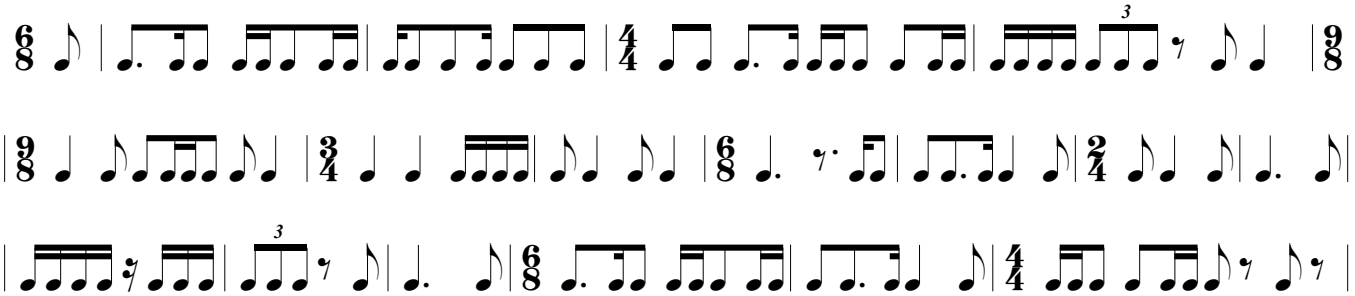
21.A) **Andante, ♪ constant** (♩. = 64, ♪ = 192, ♩ = 96)



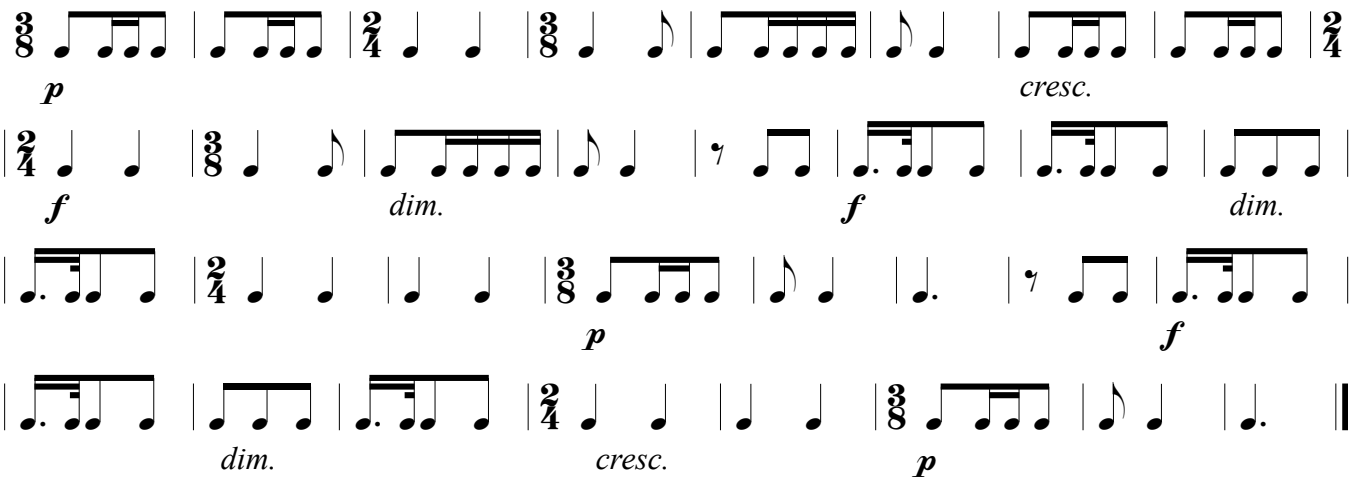
21.B) **Presto, ♪ constant** (♩ = 144)

21.C) **Allegretto, ♪ constant** (♩. = 58)



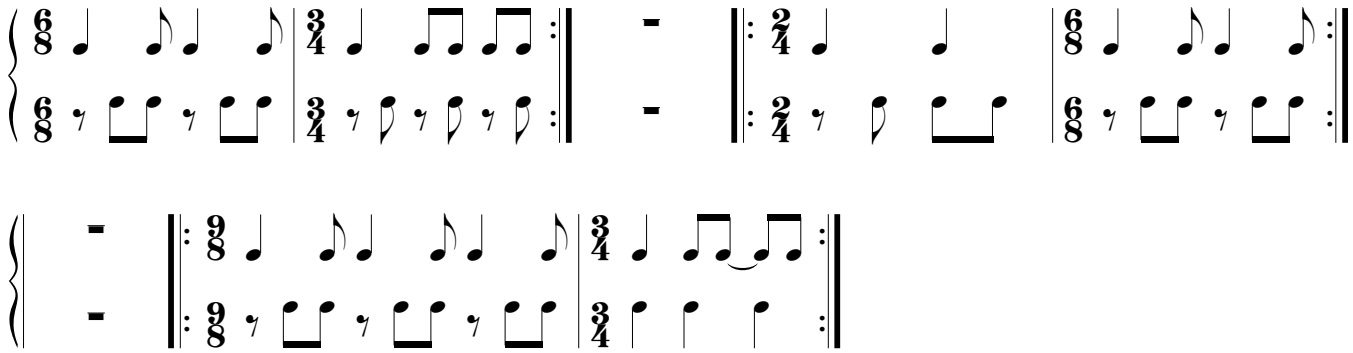
21.D) **Andante con moto, ♪ contant (♪ = 144)**



21.E) **Adagio, ♪ constant** (♩ = 58)

21.F) **Allegro, ♪ constant** (♩. = 72)

21.G) **Allegretto, ♪ constant** (♩. = 86)

21.H) George Frideric Handel (1685 - 1759), "Bel piacere" from *Agrippina*, Act II, scene 10 (mm 9-40)

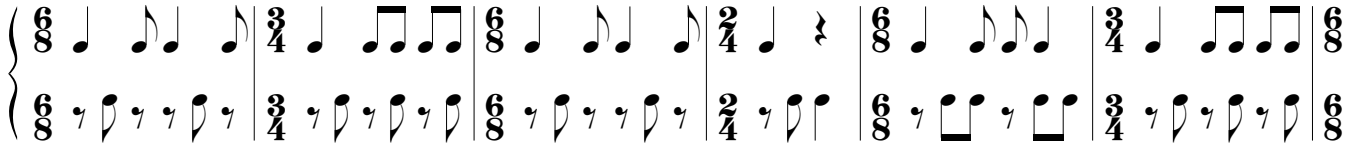
Allegro moderato, ♪ constant

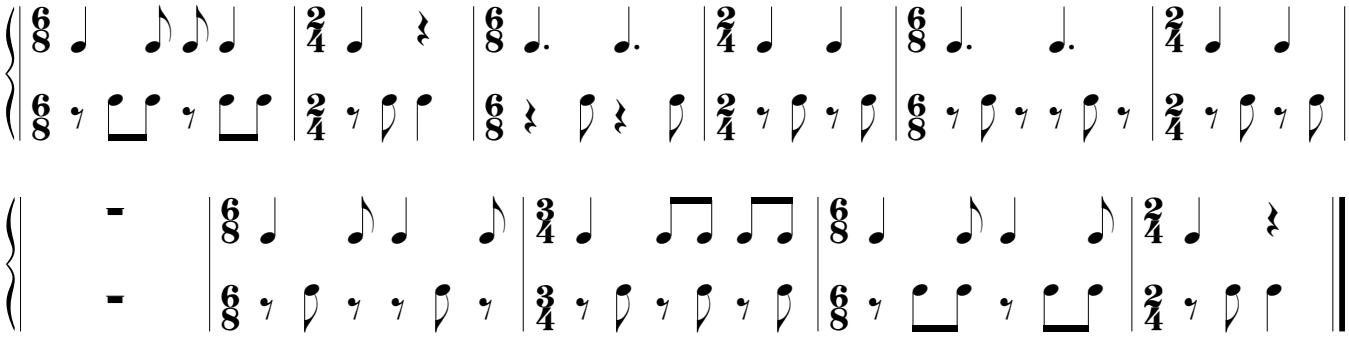


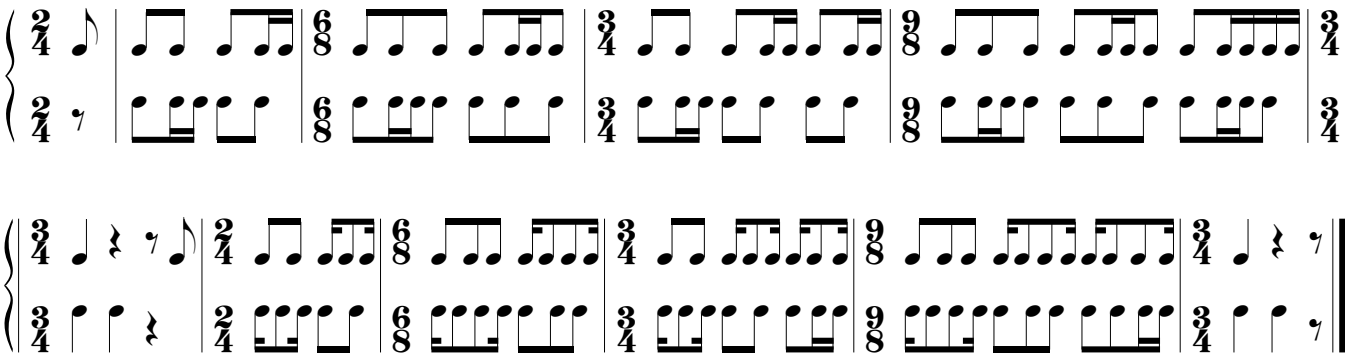
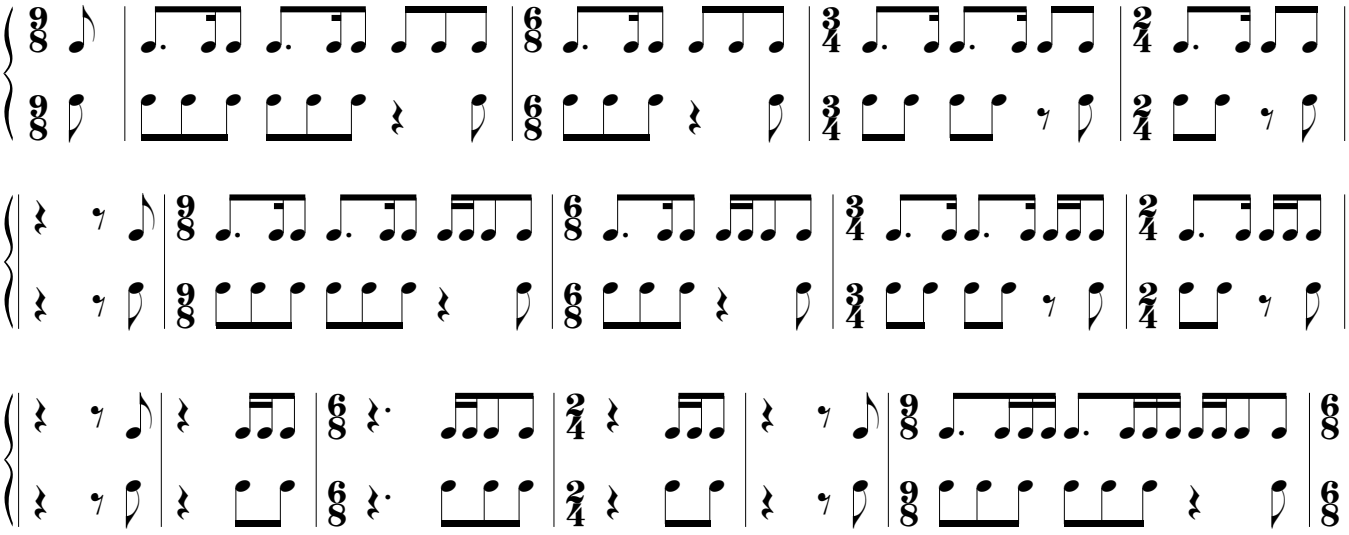
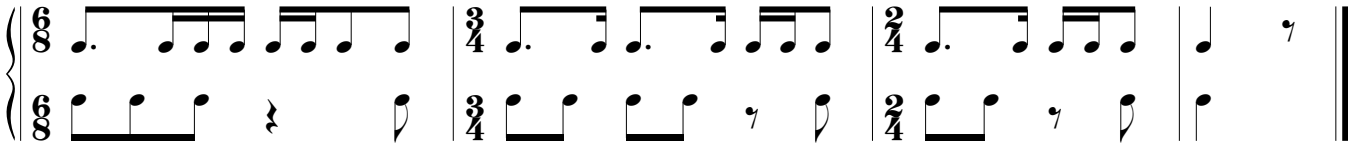
Preparatory Exercise 21.2) **♪ constant,** ♩. = 56-112

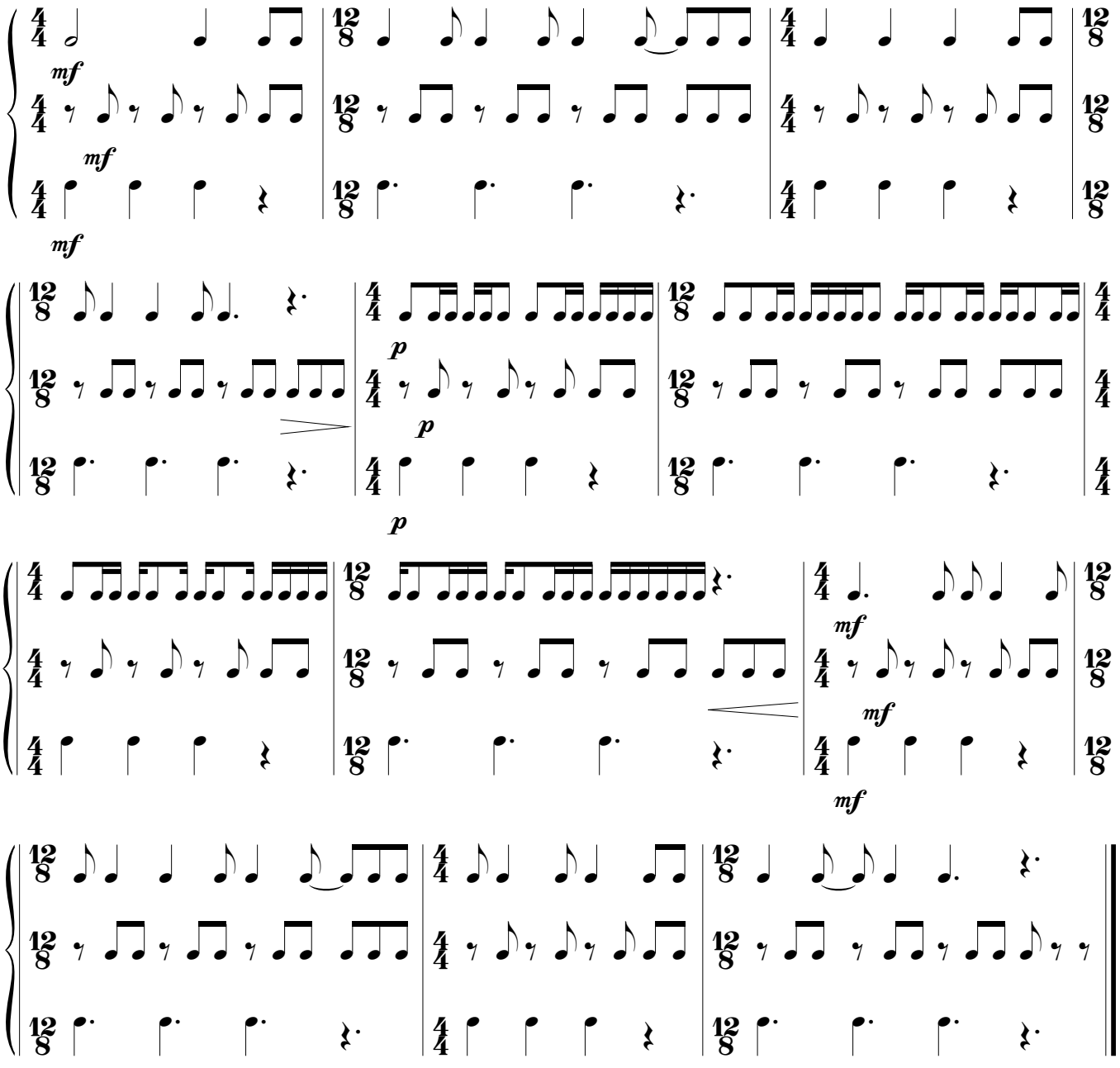


21.I) **Presto, ♪ constant** (♩. = 96)

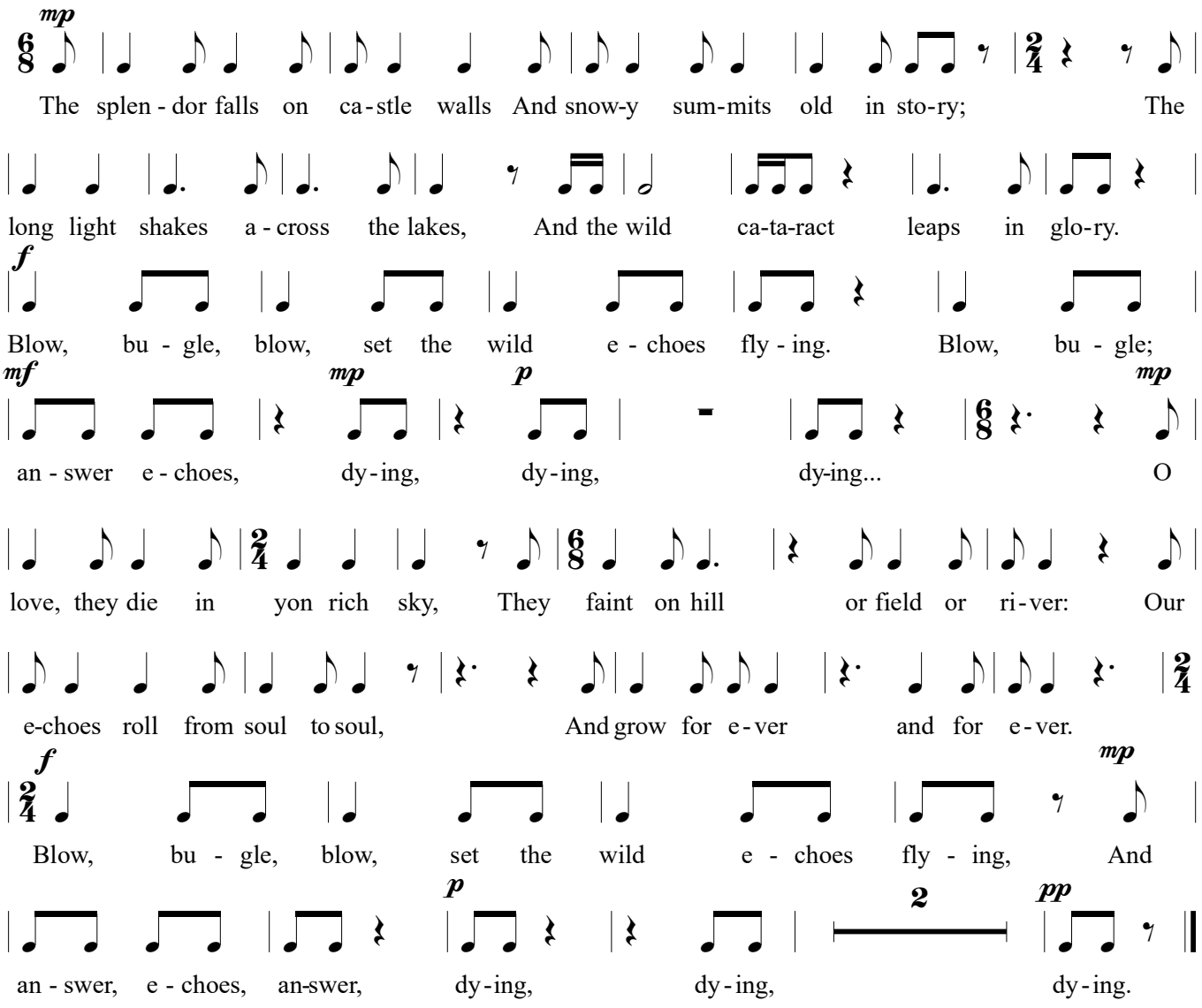




21.J) **Andante, ♪ constant** (♩ = 63)

21.K) **Vivace, ♪ constant** (♩. = 80)



21.L) **Allegretto, ♪ constant** (♩ = 100)

21.M) Alfred Lord Tennyson (1809 - 1892), from "The Splendor Falls on Castle Walls"

Allegro, ♪ constant (♩. = 72)

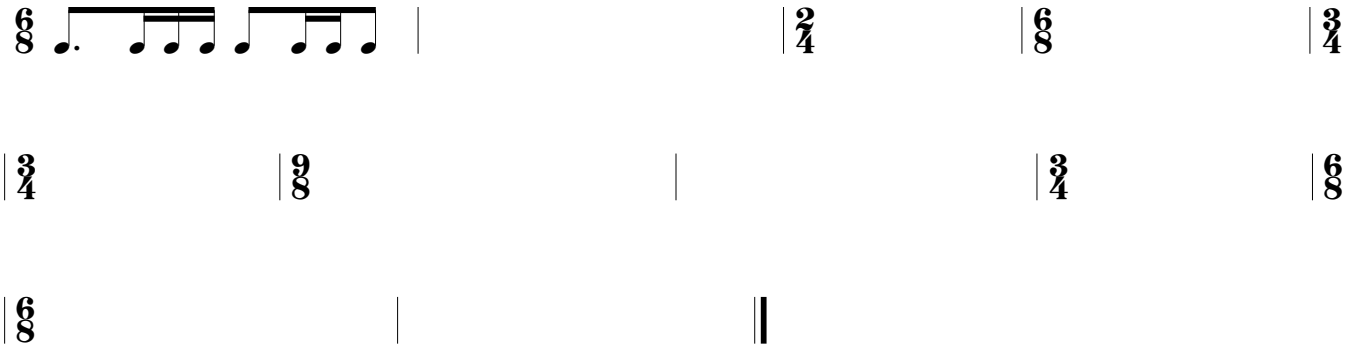

mp
The splen - dor falls on ca - stle walls And snow-y sum-mits old in sto-ry; The
long light shakes a - cross the lakes, And the wild ca-ta-ract leaps in glo-ry.
f
Blow, bu - gle, blow, set the wild e - choes fly - ing. Blow, bu - gle;
mf
mp
p
mp
an - swer e - choes, dy - ing, dy - ing, dy-ing... O
love, they die in yon rich sky, They faint on hill or field or ri - ver: Our
e-choes roll from soul to soul, And grow for e - ver and for e - ver.
f
mp
Blow, bu - gle, blow, set the wild e - choes fly - ing, And
p
2
pp
an - swer, e - choes, an-swer, dy - ing, dy - ing, dy - ing.

Structured Improvisation

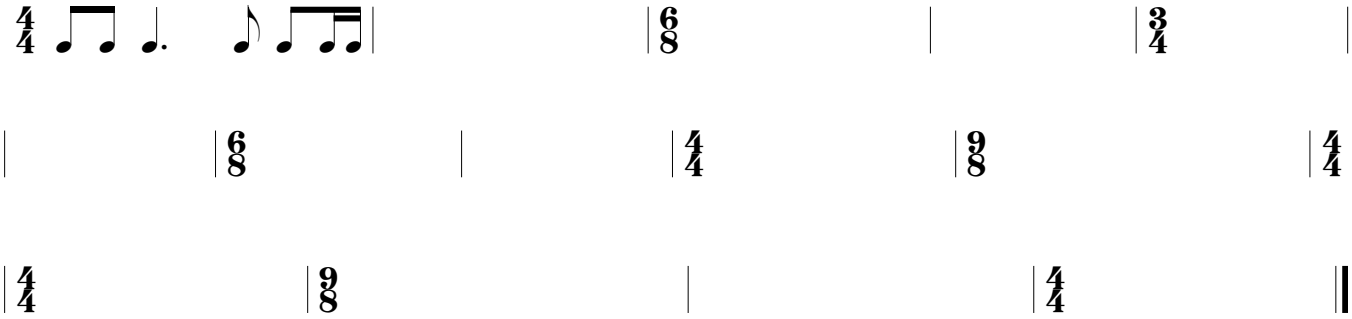
As stated in Chapters 19 and 20, it is strongly recommended that one conduct while improvising with changing meters. This will help reinforce the feeling and accents of the different meters.

Use the sequence of changing meters given below as a framework and improvise rhythms that correspond to the metric sequence. To begin, it may be helpful to simply conduct while reciting the beats for each measure. Ultimately, the goal is to be able to freely improvise with changing meters, spontaneously making up your own sequence of meter changes.

21 IM.1) **Andante con moto, ♪ contant (♪ = 144)**



21 IM.2) **Andante con moto, ♪ contant (♪ = 144)**

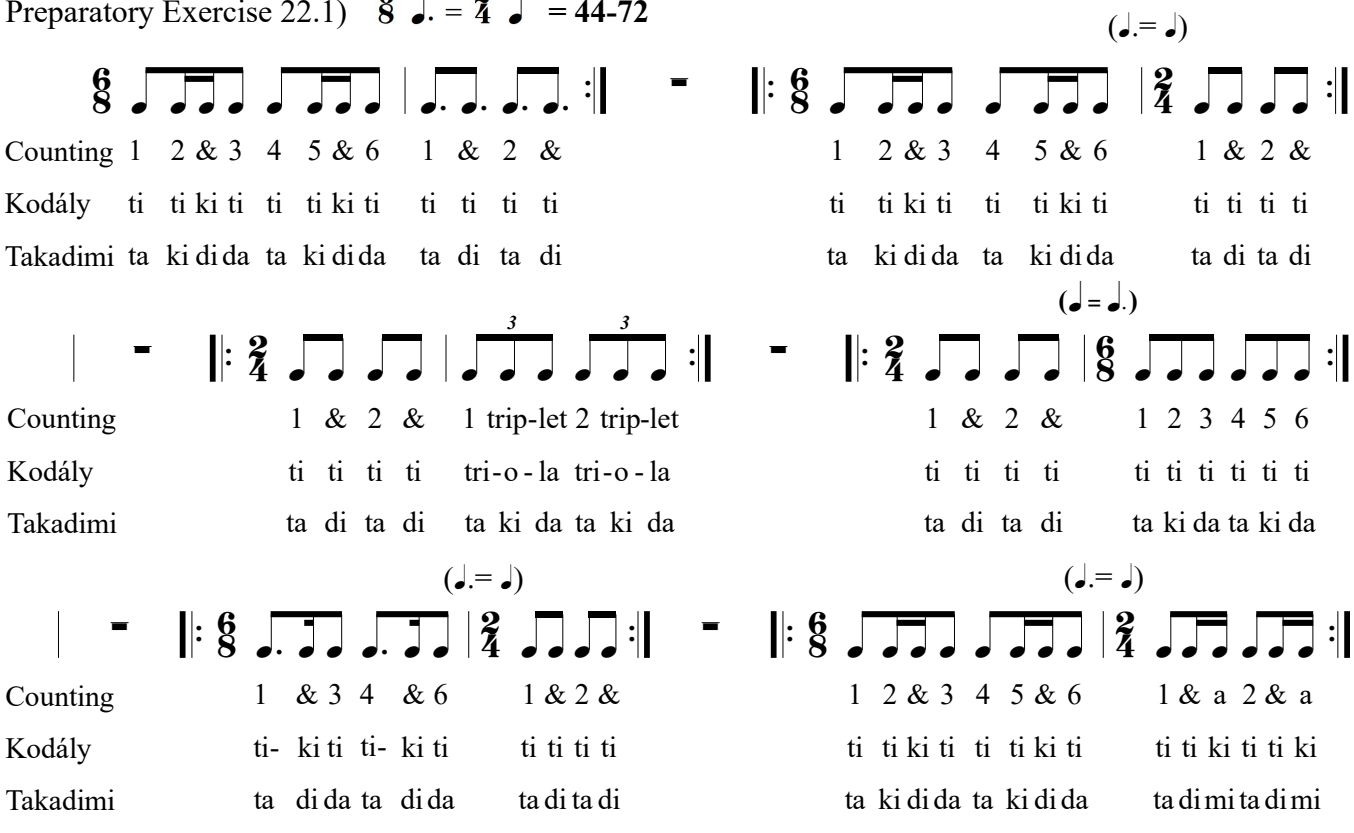


22. CHANGING BETWEEN SIMPLE AND COMPOUND METER WITH THE BEAT CONSTANT

In this chapter the beat remains constant when the meter changes between simple and compound: the dotted quarter in compound meter equals the quarter-note in simple meter. Therefore, the speed of the eighth-note changes. The eighth-note in six-eight meter is only two-thirds as long as the eighth-note in two-four, for example. The change is the same as that between triplet and normal eighths in simple meter or between eighths and dotted eighths in compound meter. This is shown in Preparatory Exercise 22.1 where the second segment with change of meter, sounds the same as the first segment, where only the division of the beat changes; the same relation holds between the third and fourth segments of this exercise.

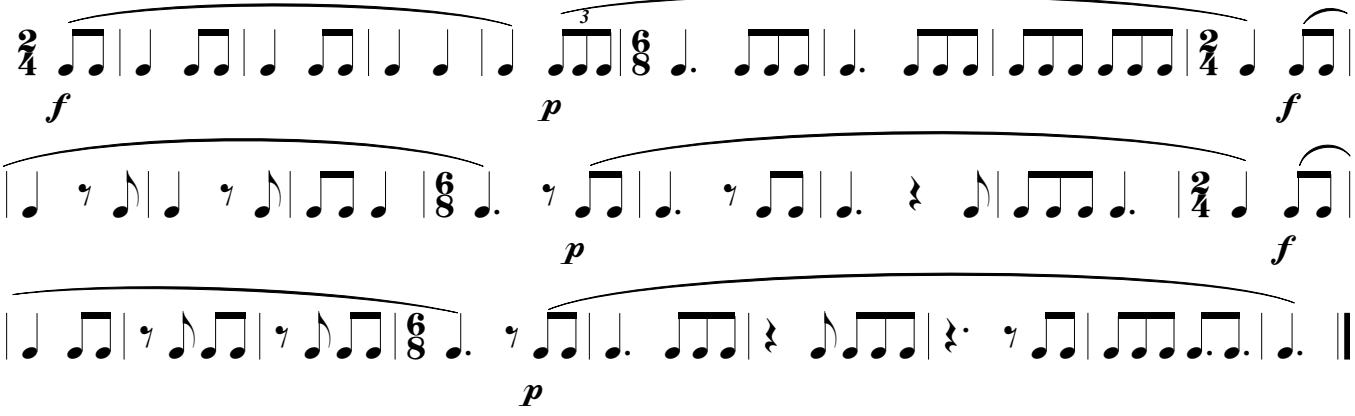
When the beat remains constant, six-eight and two-four measures have the same length, as do three-four and nine-eight measures, because they have the same number of beats. In contrast, a six-eight measure, with two beats, will take less time than a three-four measure, even though the written note values in the two measures may be identical, as in the first two measures of each phrase of Study 22.J.

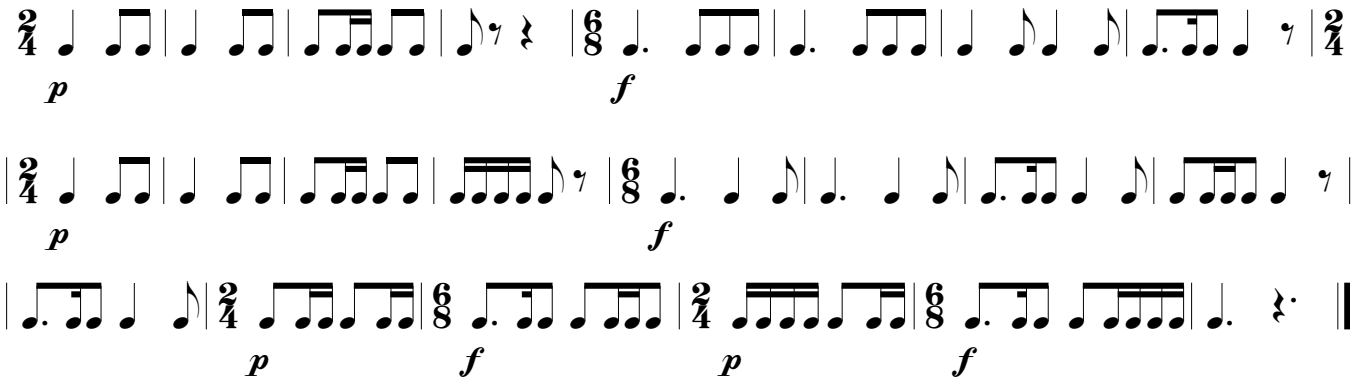
The challenge here is to keep the beat constant. To this end, using a metronome, beating time, or walking with a steady pace while singing the rhythm is helpful.

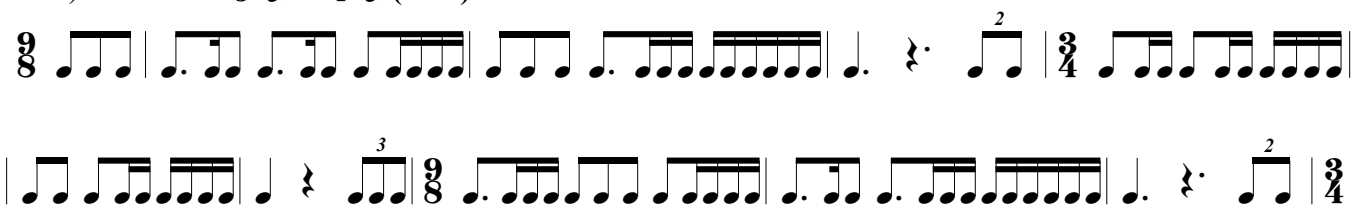
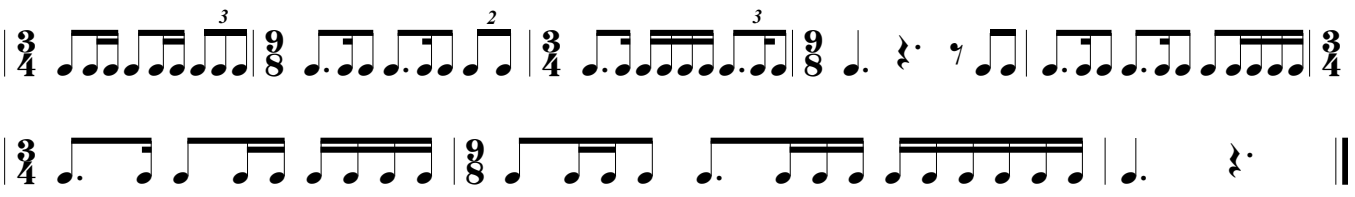
Preparatory Exercise 22.1) 6/8 ♩. = 2/4 ♩ = 44-72

(♩.= ♩)
Counting 1 2 & 3 4 5 & 6 1 & 2 &
Kodály ti ti ki ti ti ti ki ti ti ti ti ti
Takadimi ta ki di da ta ki di da ta di ta di
1 2 & 3 4 5 & 6 1 & 2 &
ti ti ki ti ti ti ki ti ti ti ti ti
ta ki di da ta ki di da ta di ta di
(♩= ♩.)
Counting 1 & 2 & 1 trip-let 2 trip-let
Kodály ti ti ti ti tri-o-la tri-o-la
Takadimi ta di ta di ta ki da ta ki da
1 & 2 & 1 2 3 4 5 6
ti ti ti ti ti ti ti ti
ta di ta di ta ki da ta ki da
(♩.= ♩)
Counting 1 & 3 4 & 6 1 & 2 &
Kodály ti- ki ti ti- ki ti ti ti ti ti
Takadimi ta di da ta di da ta di ta di
(♩.= ♩)
1 2 & 3 4 5 & 6 1 & a 2 & a
ti ti ki ti ti ti ki ti ti ti ki ti
ta ki di da ta ki di da ta di mi ta di mi

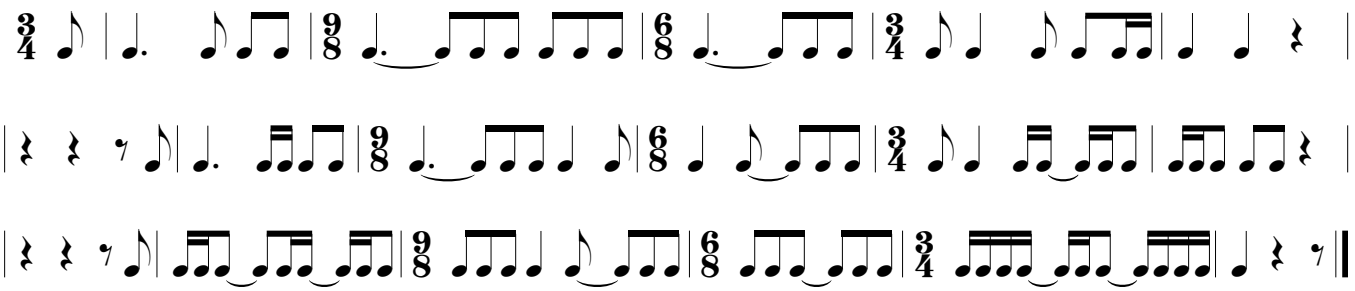
Counting			1	&	2	e	&	a		1	2	3	4	&	5	&	6	&						
Kodály			ti	ti	ti	ki	ti	ki		ti	ti	ti	ti	ki	ti	ki	ti	ki						
Takadimi			ta	di	ta	ka	di	mi		ta	ki	da	ta	va	ki	di	da	ma						

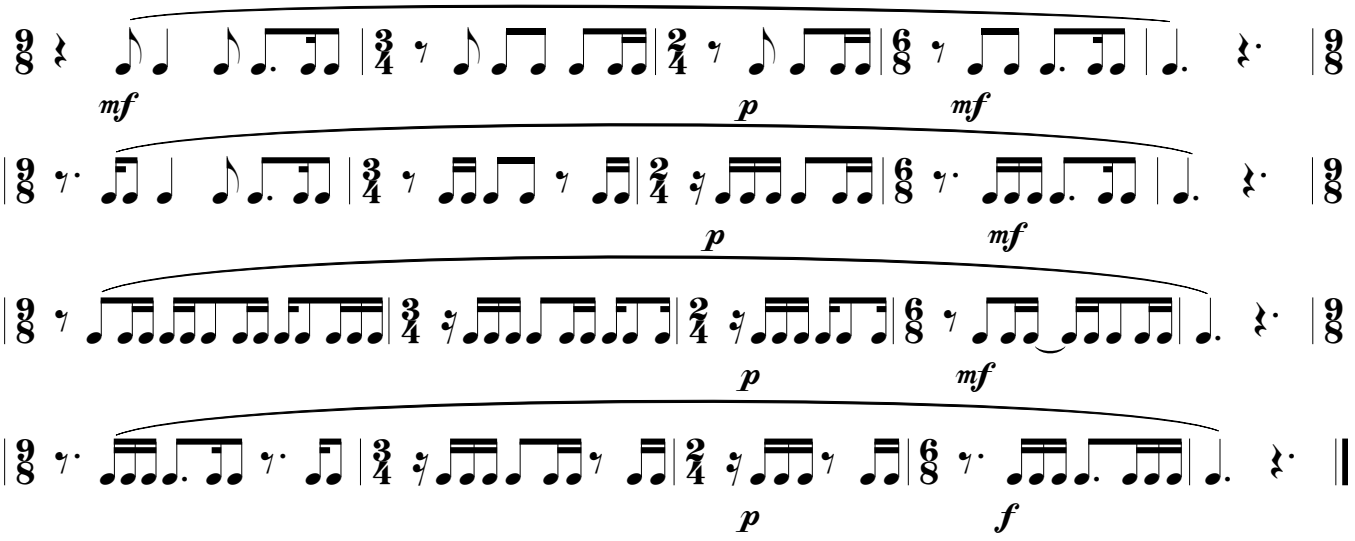
22.A) **Allegro $\frac{2}{4}$ ♩ = $\frac{6}{8}$ ♩. (= 104)**

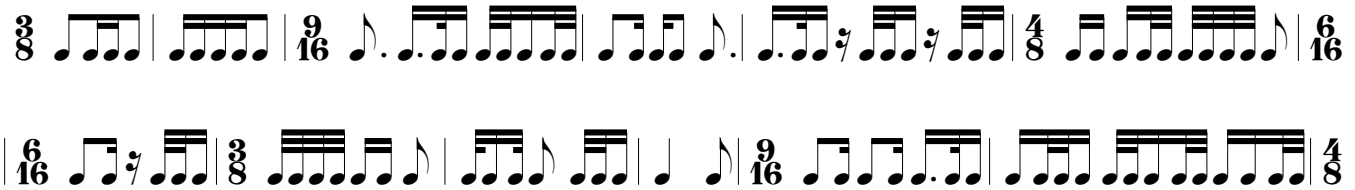
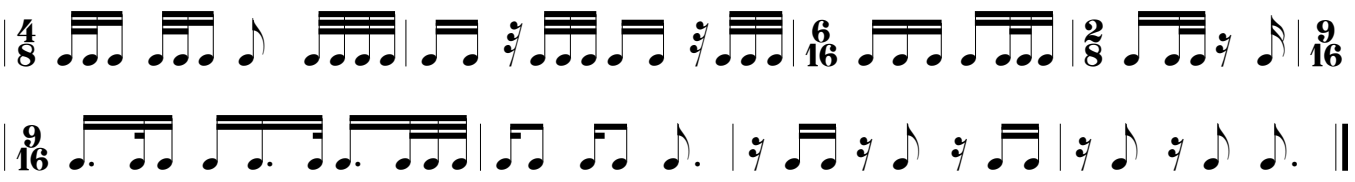


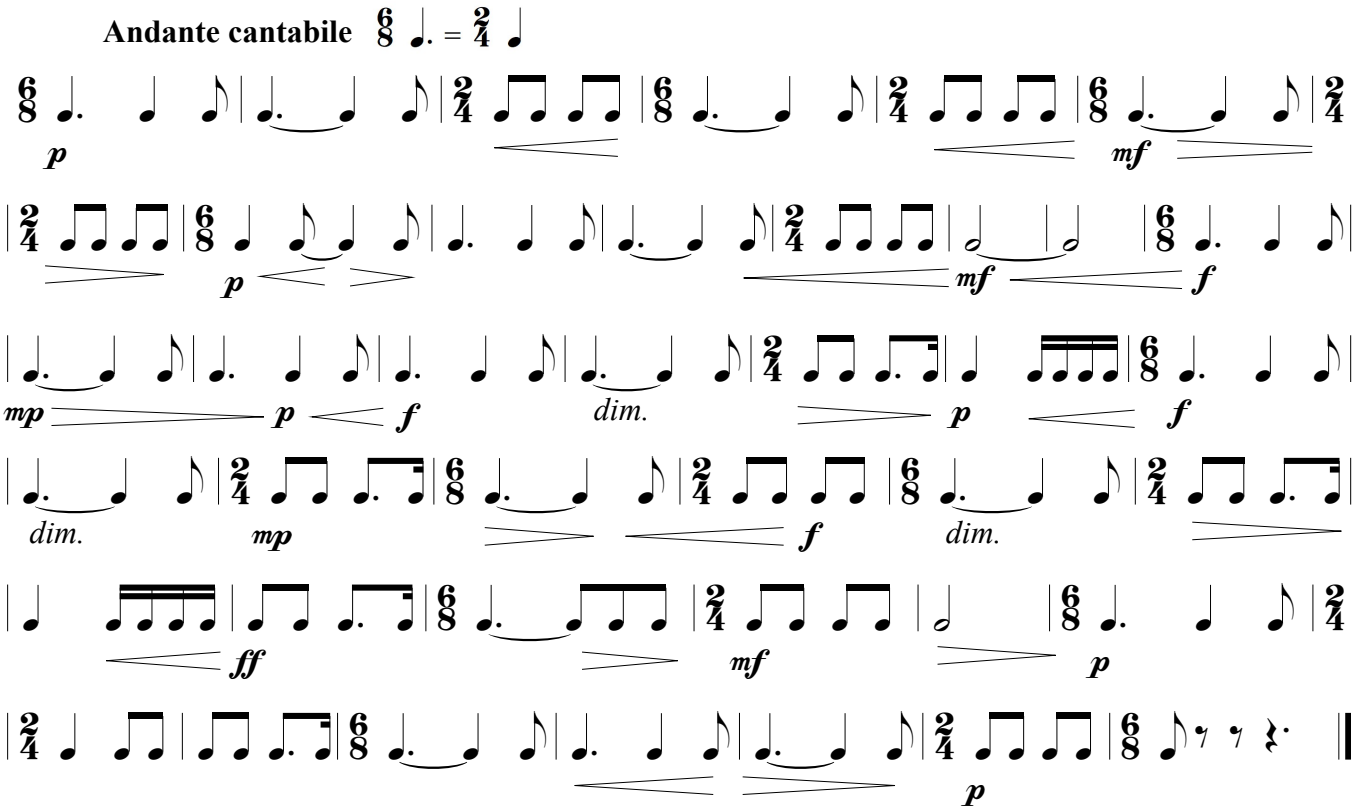
22.B) **Allegretto $\frac{2}{4}$ ♩ = $\frac{6}{8}$ ♩. (= 72)**

22.C) **Andante $\frac{9}{8}$ ♩. = $\frac{3}{4}$ ♩ (= 60)**



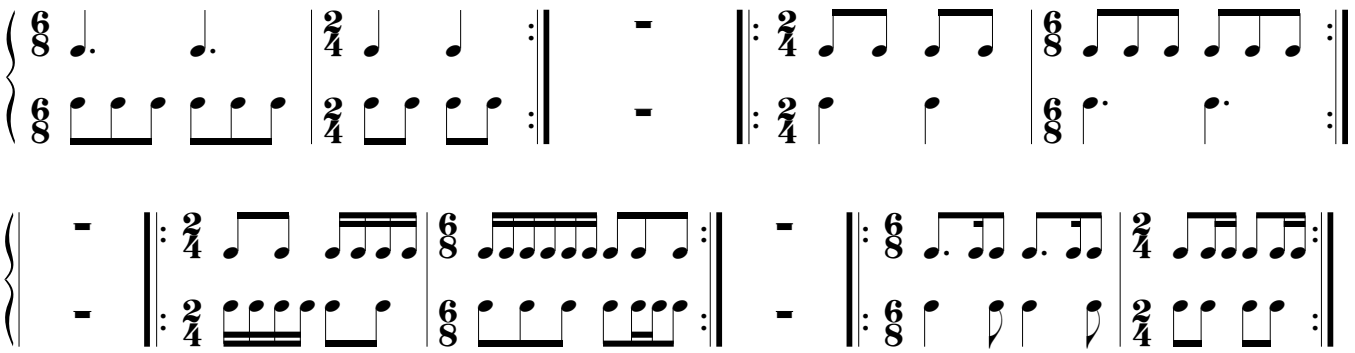
22.D) **Allegro ma non troppo** $\frac{3}{4}$ ♩ = $\frac{9}{8}$ ♩. = $\frac{6}{8}$ ♩. **(= 92)**

22.E) **Allegretto** $\frac{9}{8}$ ♩. = $\frac{3}{4}$ ♩ = $\frac{2}{4}$ ♩ = $\frac{6}{8}$ ♩. **(= 72)**

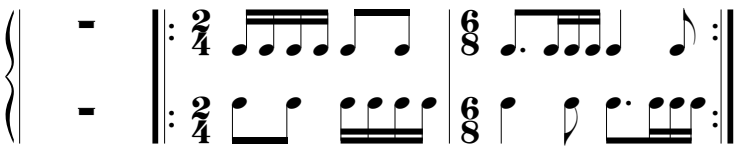


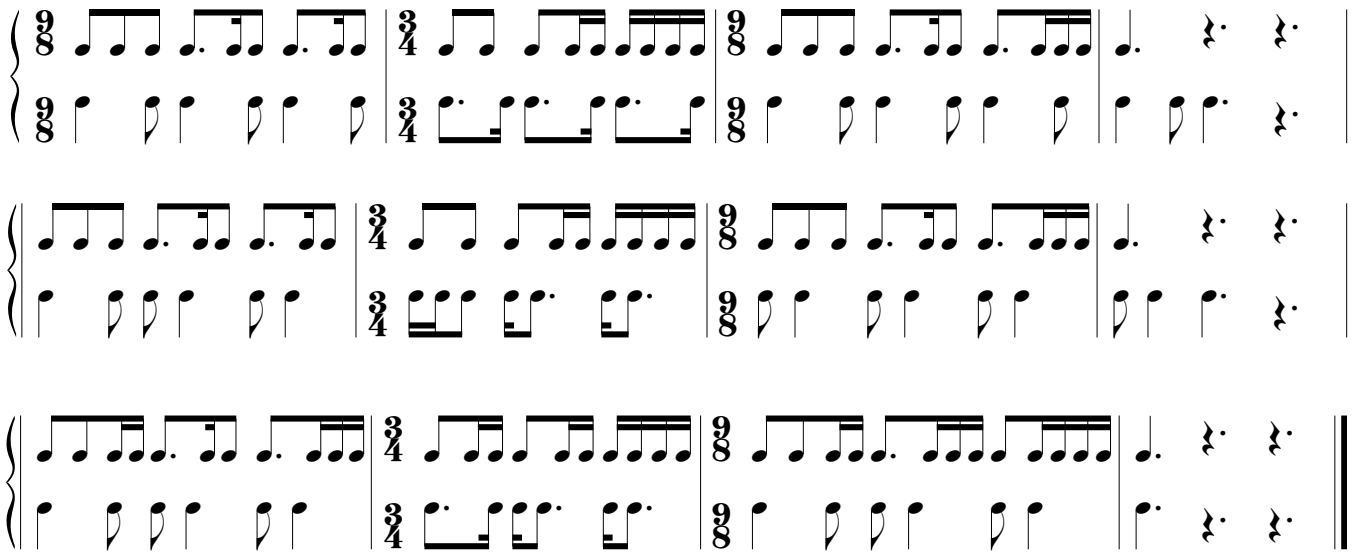
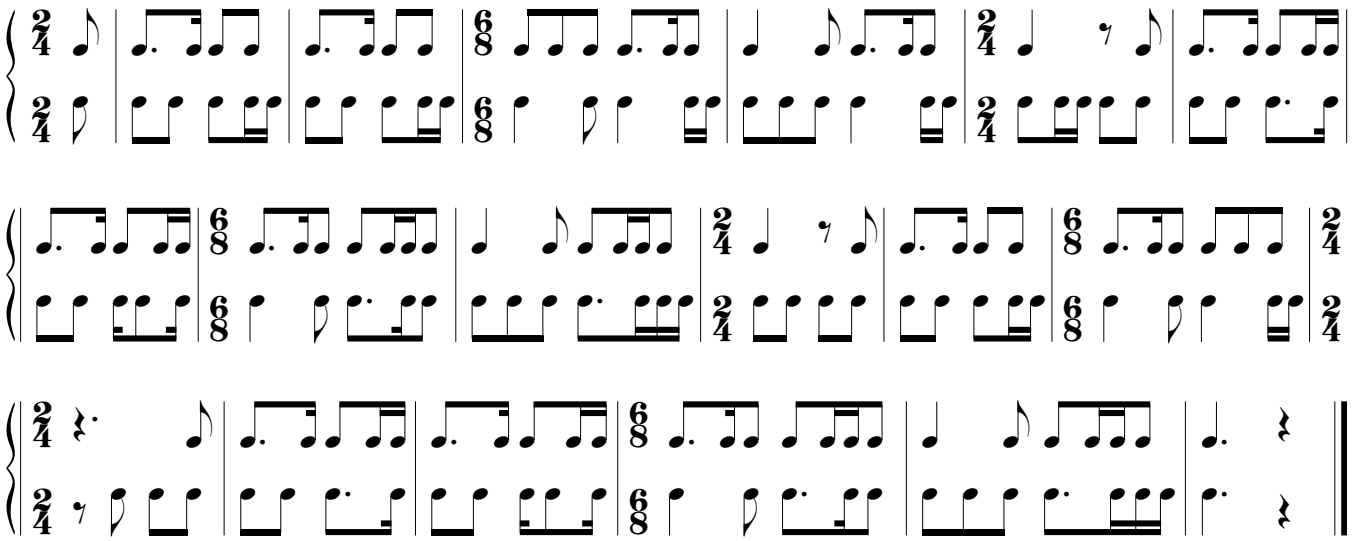
22.F) **Adagio** $\frac{3}{8}$ ♪ = $\frac{9}{16}$ ♪. = $\frac{4}{8}$ ♪ = $\frac{6}{16}$ ♪. **(= 58)**

22.G) Pyotr Ilyich Tchaikovsky (1840 - 1893), Nr. 15, *Pas d'Action* from *Sleeping Beauty* (mm 3-42)

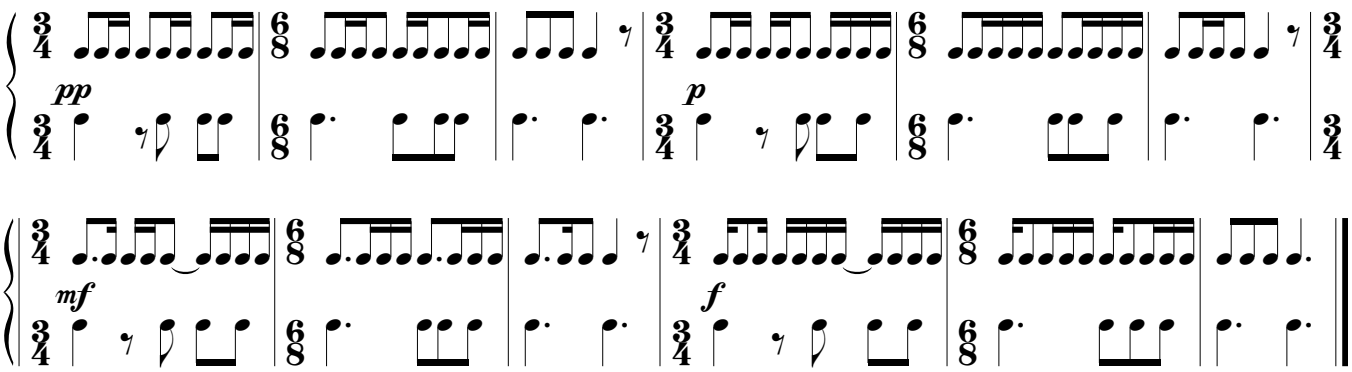


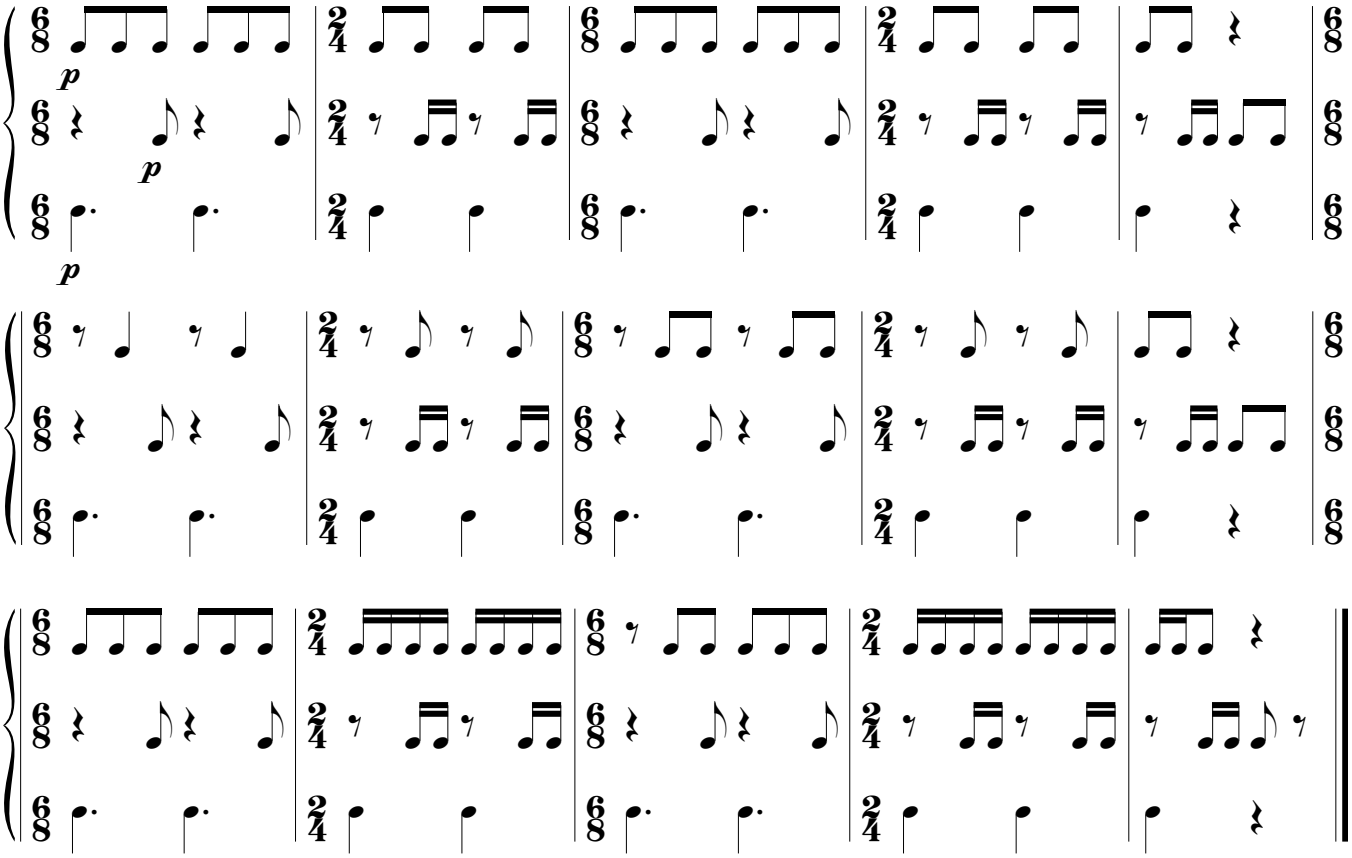
Preparatory Exercise 22.2)

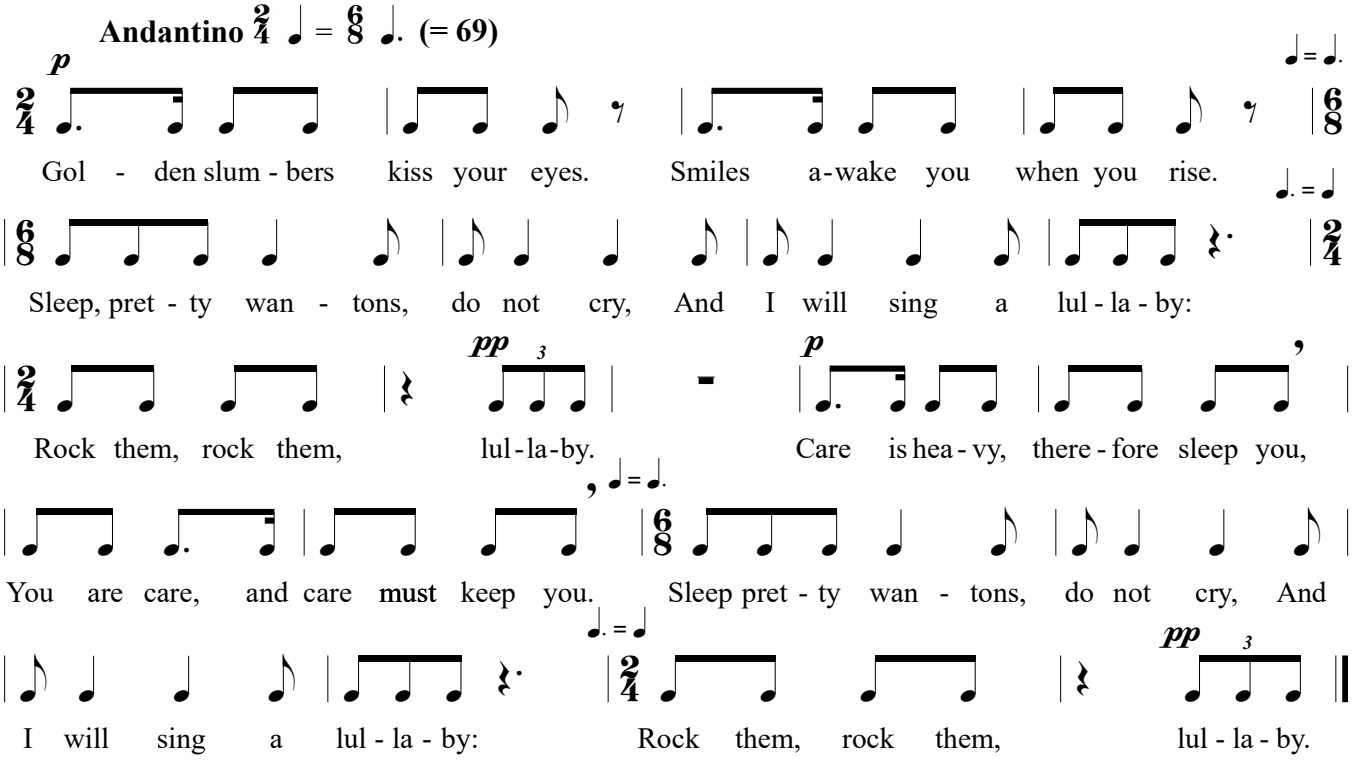




22.H) **Andante $\frac{9}{8}$ ♩.= $\frac{3}{4}$ ♩ (= 58)**

22.I) **Adagio $\frac{2}{4}$ ♩ = $\frac{6}{8}$ ♩. (= 52)**

22.J) **Allegretto** $\frac{3}{4}$ ♩ = $\frac{6}{8}$ ♩. **(= 69)**



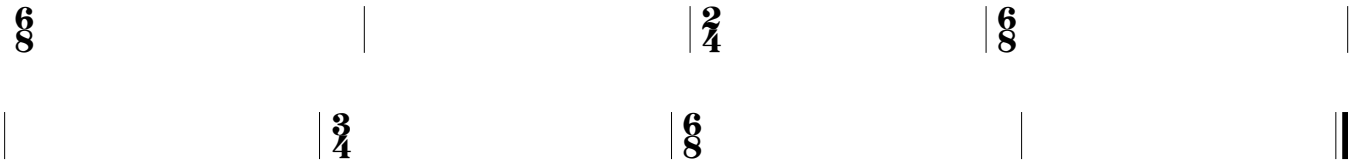
22.K) **Vivo** $\frac{6}{8}$ ♩. = $\frac{2}{4}$ ♩ **(= 112)**

22.L) Thomas Dekker (c1570 - c1641), "Golden Slumbers ..."


Andantino ♩ = ♩. (= 69)
Gol - den slum - bers kiss your eyes. Smiles a-wake you when you rise.
Sleep, pret - ty wan - tons, do not cry, And I will sing a lul - la - by:
Rock them, rock them, lul-la-by. Care is hea - vy, there - fore sleep you,
You are care, and care must keep you. Sleep pret - ty wan - tons, do not cry, And
I will sing a lul - la - by: Rock them, rock them, lul - la - by.

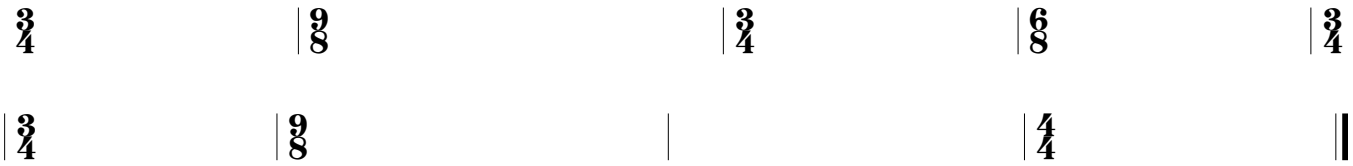
Structured Improvisation

Improvising with changing meters requires developing a "feel" for the changes in meter. It is helpful at first to follow a prescribed pattern of changes, such as those given below. To begin, first conduct the patterns while counting the beats. Once you are confident with the changes, begin adding your own rhythms.

22 IM.1) ♩. = ♩ = ♩

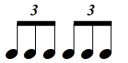
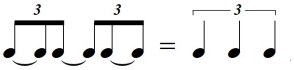


22 IM.2) ♩ = ♩. = ♩. = ♩

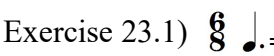
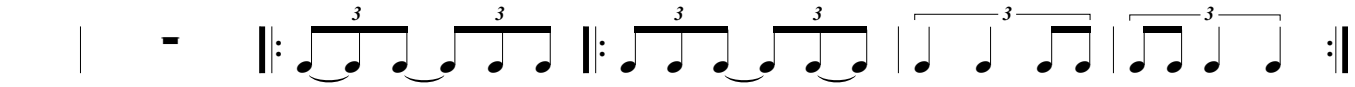


23. THREE NOTES IN TWO BEATS AND TWO NOTES IN THREE BEATS

The proportions involved in putting two equal notes in three beats and three equal notes in two beats are familiar from earlier chapters. In Chapter 10, two dotted eighths were put in a dotted-quarter beat; in Chapter 12, triplets were put in beats normally divided into two notes; and in Chapter 13, two notes were put against three notes in a beat. What is new here is changing the division of the measure rather than the division of the beat.

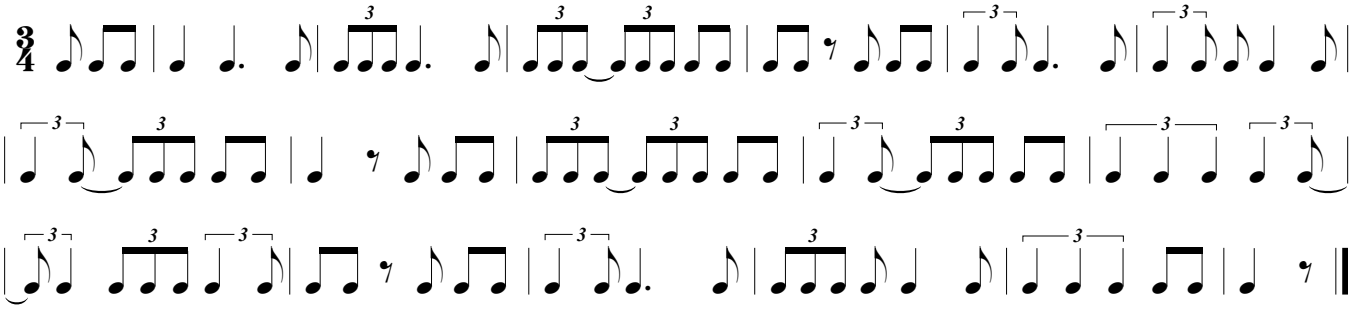
In moving from normal quarter-notes to triplet quarters, it is helpful to think triplet eighths ahead of time, since two triplet eighths equal a triplet quarter: Thinking facilitates the correct performance of  Conducting helps steady the beat against which cross-rhythms play. When we perform triplet quarter-notes, we must move quickly to the second note; when a triplet is performed unevenly, almost always it is the first note that it too long.

The hemiola pattern is most often three half-notes in the time of two three-four measures: Study 23.G presents the hemiola rhythm in patterns from the third movement of Schumann's Piano Concerto where, with one beat to a three-four measure, we hear the three half-notes against two downbeats.

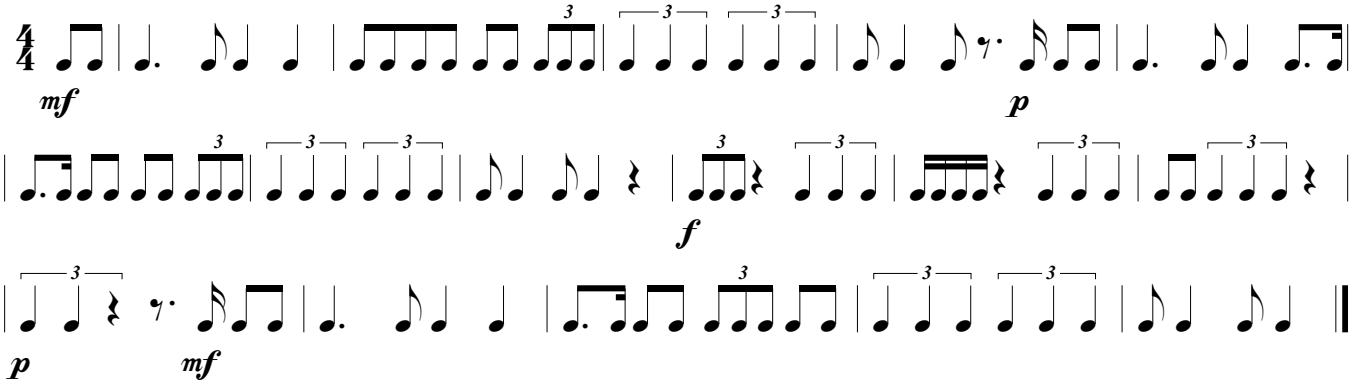
Preparatory Exercise 23.1)  = 63-108

| | | |

| | | |

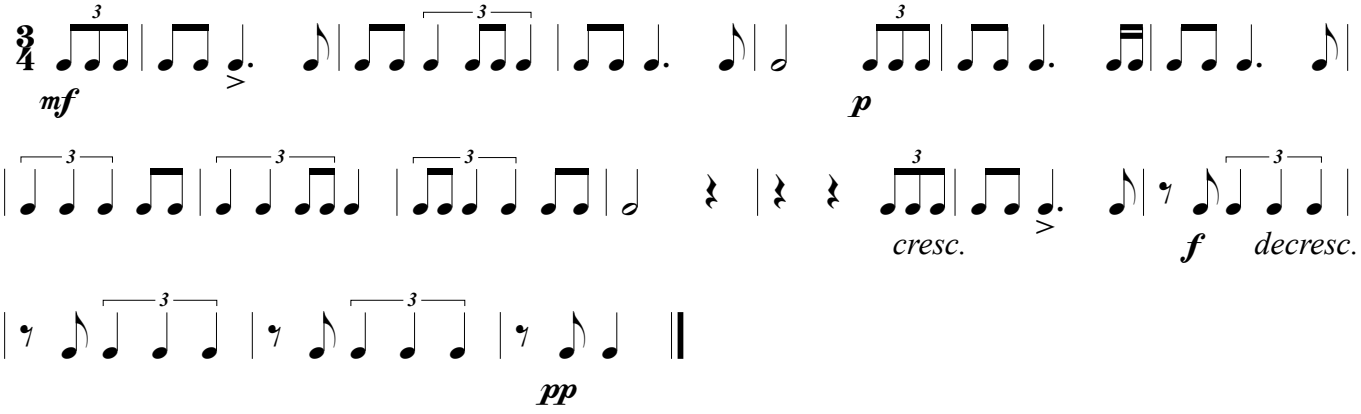
23.D) **Allegro** (♩ = 116)



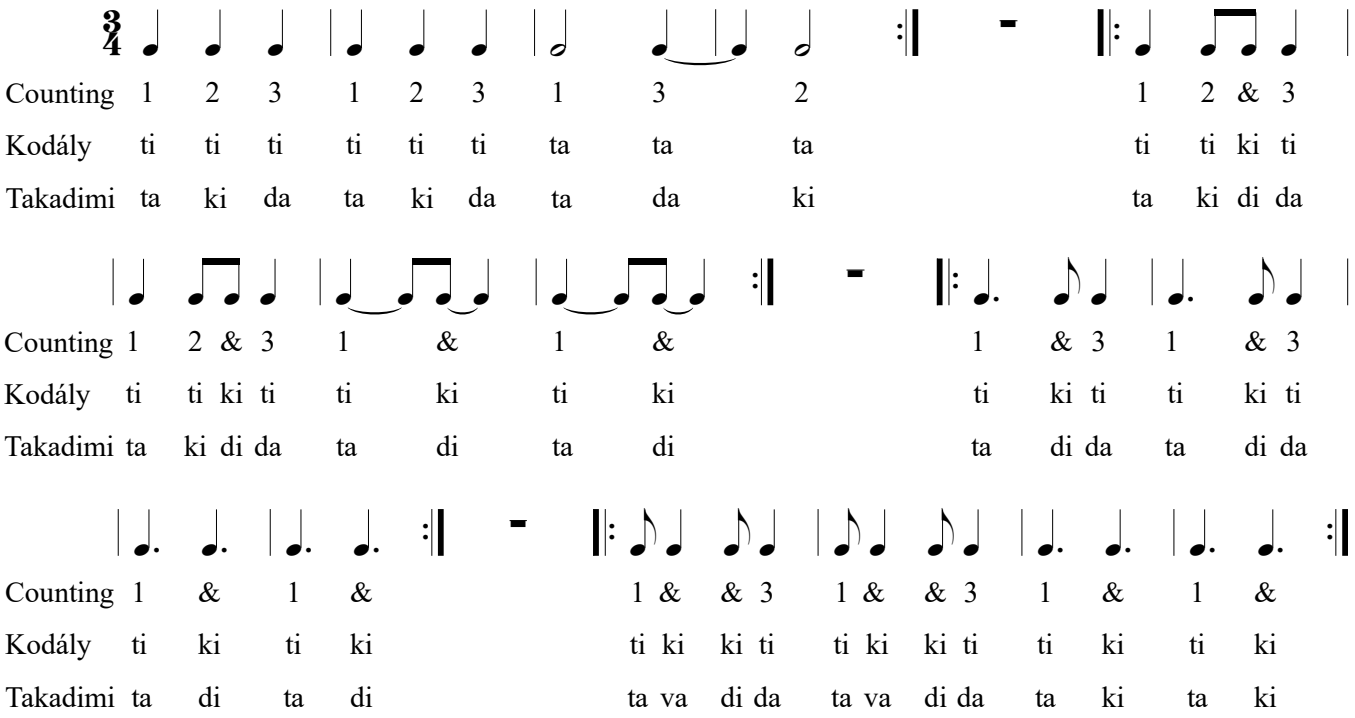
23.E) **Allegro moderato** (♩ = 104)

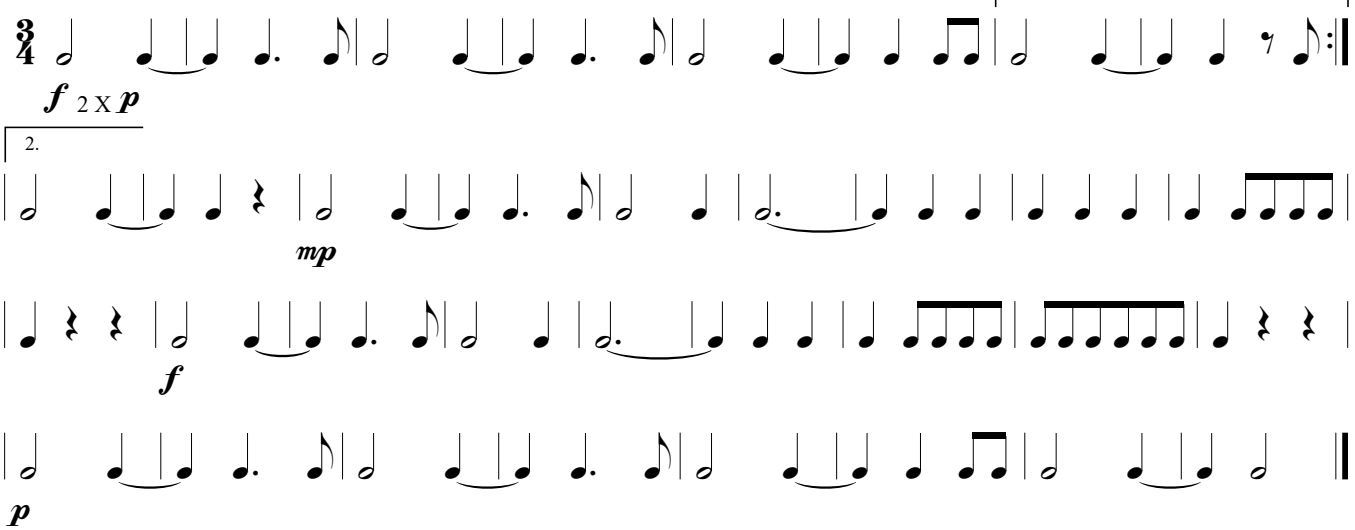


23.F) **Lento** (♩ = 62)



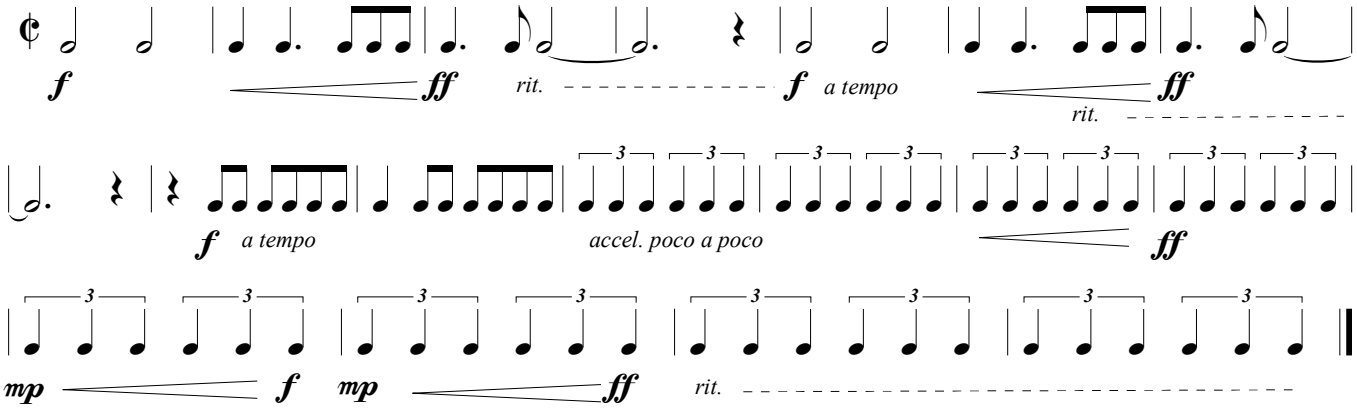
Preparatory Exercise 23.2) 𝅗𝅥. = 60-176 (Conduct one to a measure.)


Counting 1 2 3 1 2 3 1 3 2 1 2 & 3
Kodály ti ti ti ti ti ti ta ta ta ti ti ki ti
Takadimi ta ki da ta ki da ta da ki ta ki di da
Counting 1 2 & 3 1 & 1 & 1 & 3 1 & 3
Kodály ti ti ki ti ti ki ti ki ti ki ti ti ki ti
Takadimi ta ki di da ta di ta di ta di da ta di da
Counting 1 & 1 & 1 & & 3 1 & & 3 1 & 1 &
Kodály ti ki ti ki ti ki ki ti ti ki ki ti ti ki ti ki
Takadimi ta di ta di ta va di da ta va di da ta ki ta ki

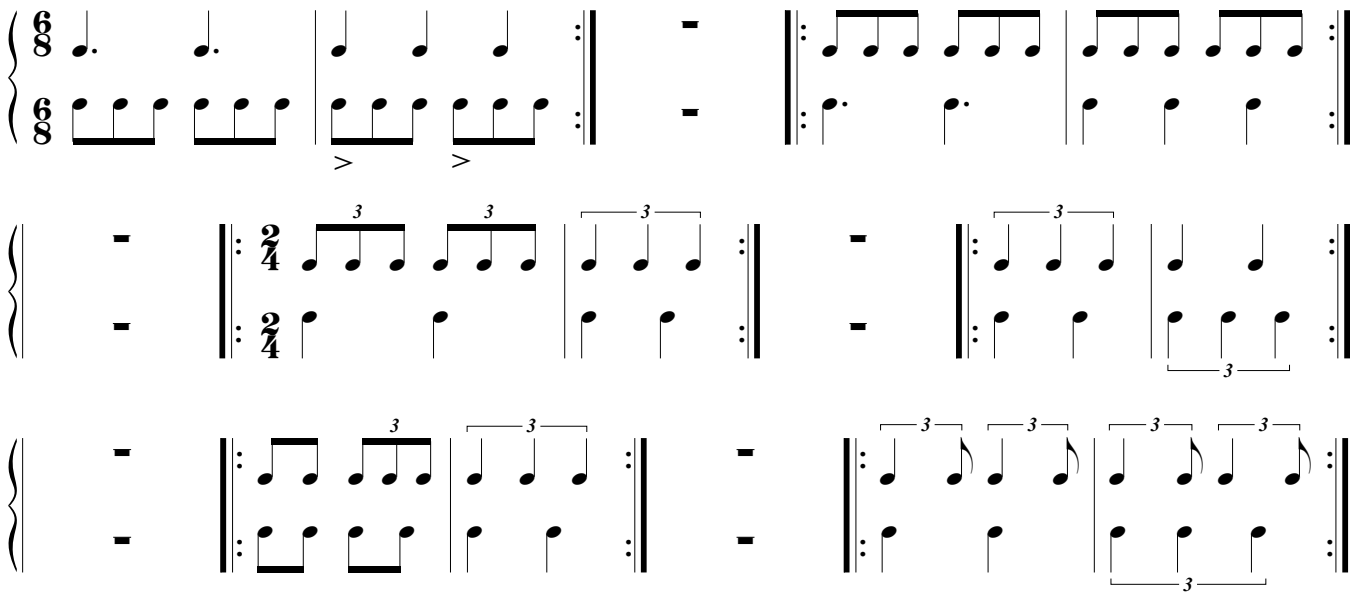
23.G) **Vivace** (𝅗𝅥. = 72 c.onduct one to a measure.)

23.H) **Allegretto** (♩ = 165, conduct three to a measure; 𝅗𝅥. = 55, conduct one to a measure.)

23.I) Georg Høeberg (1872 - 1950), Finale from Violin Sonata, Op. 1 (mm 1-18)

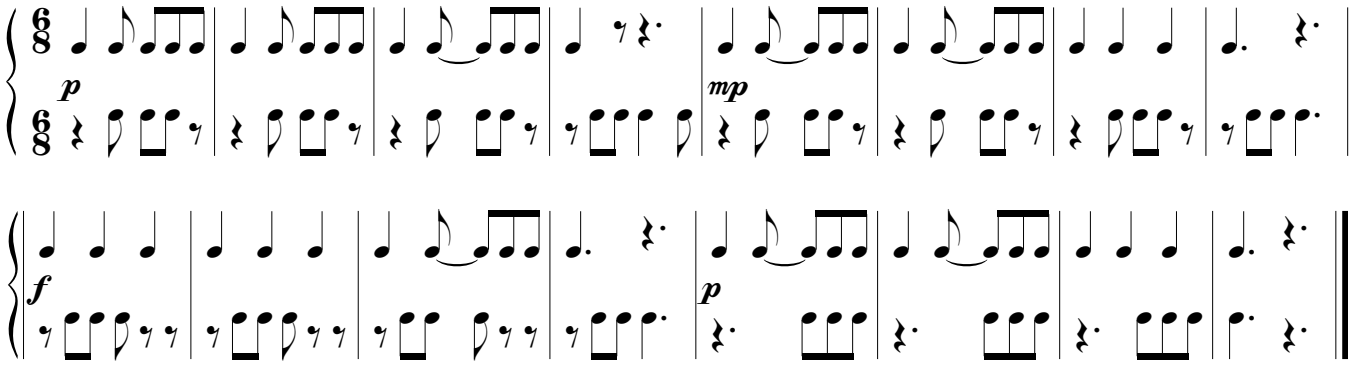
Allegro non troppo (𝅗𝅥 = 88)

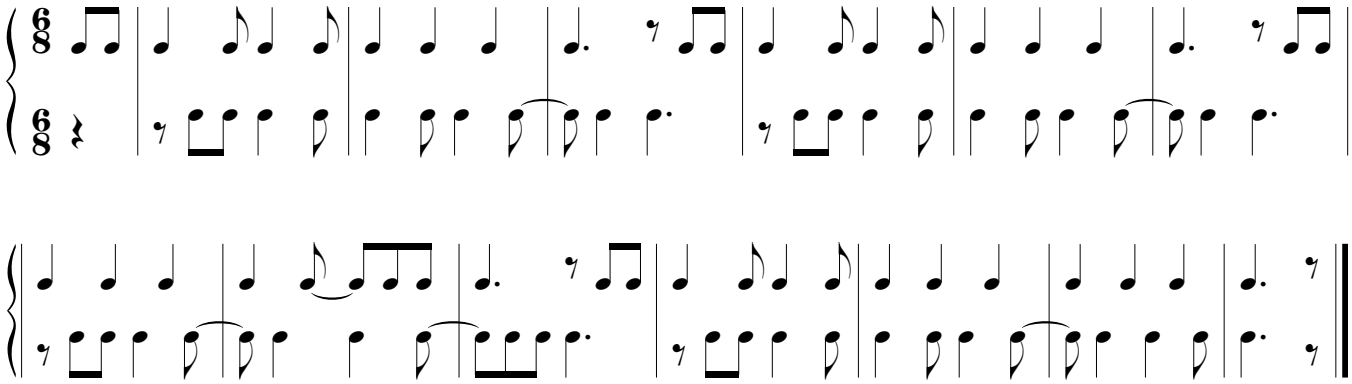
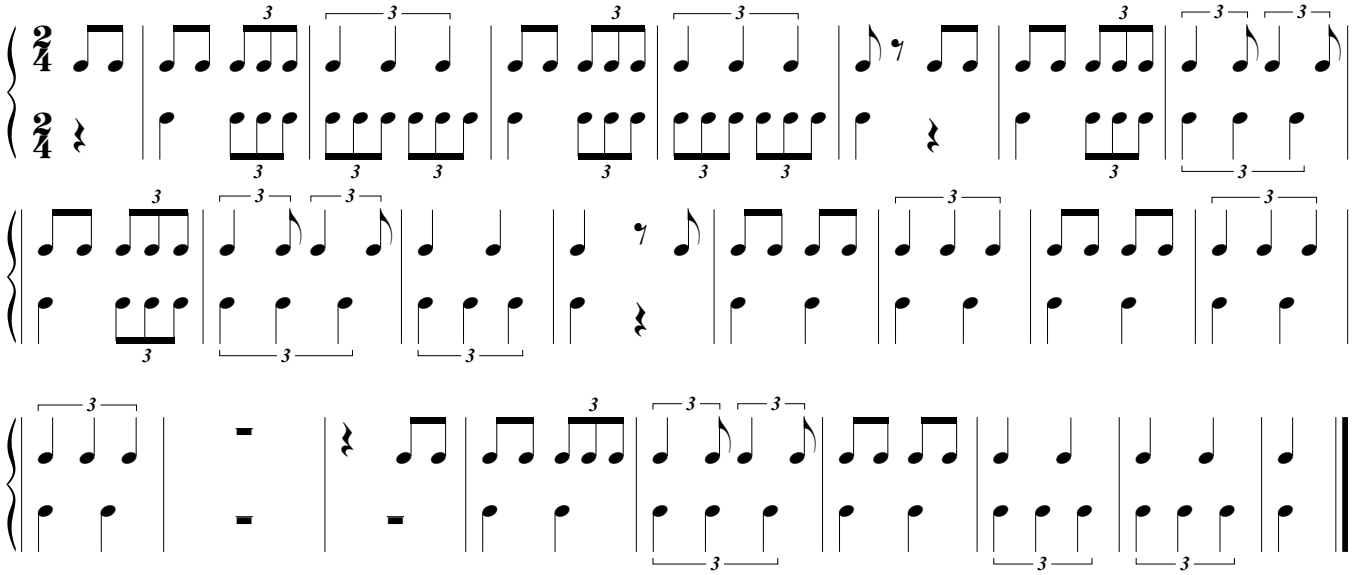
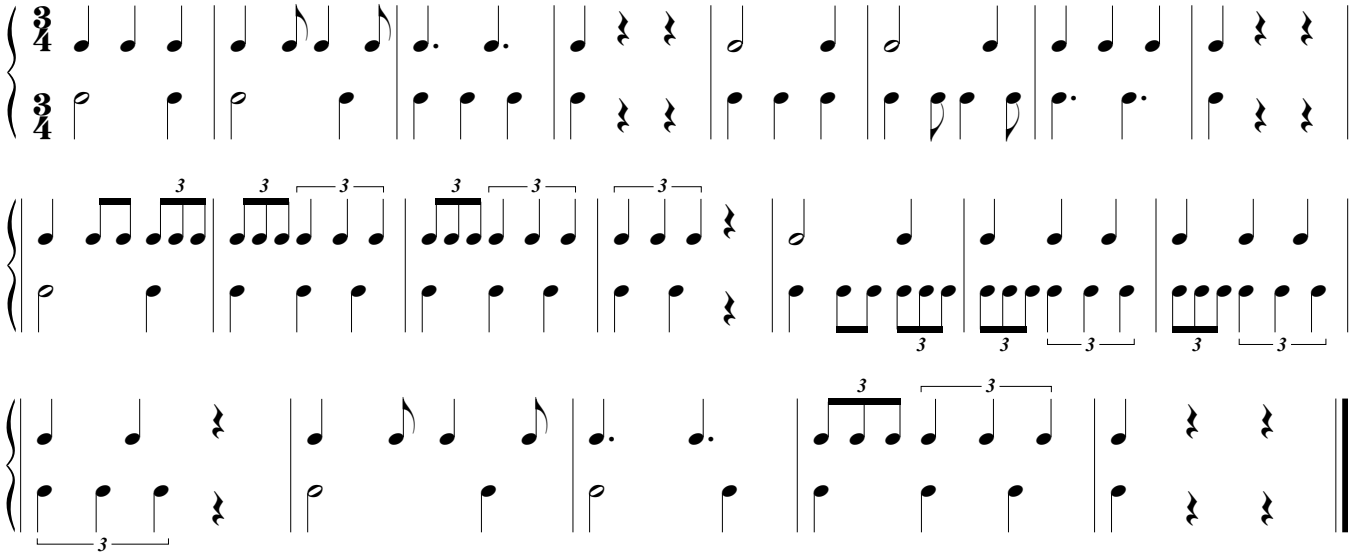


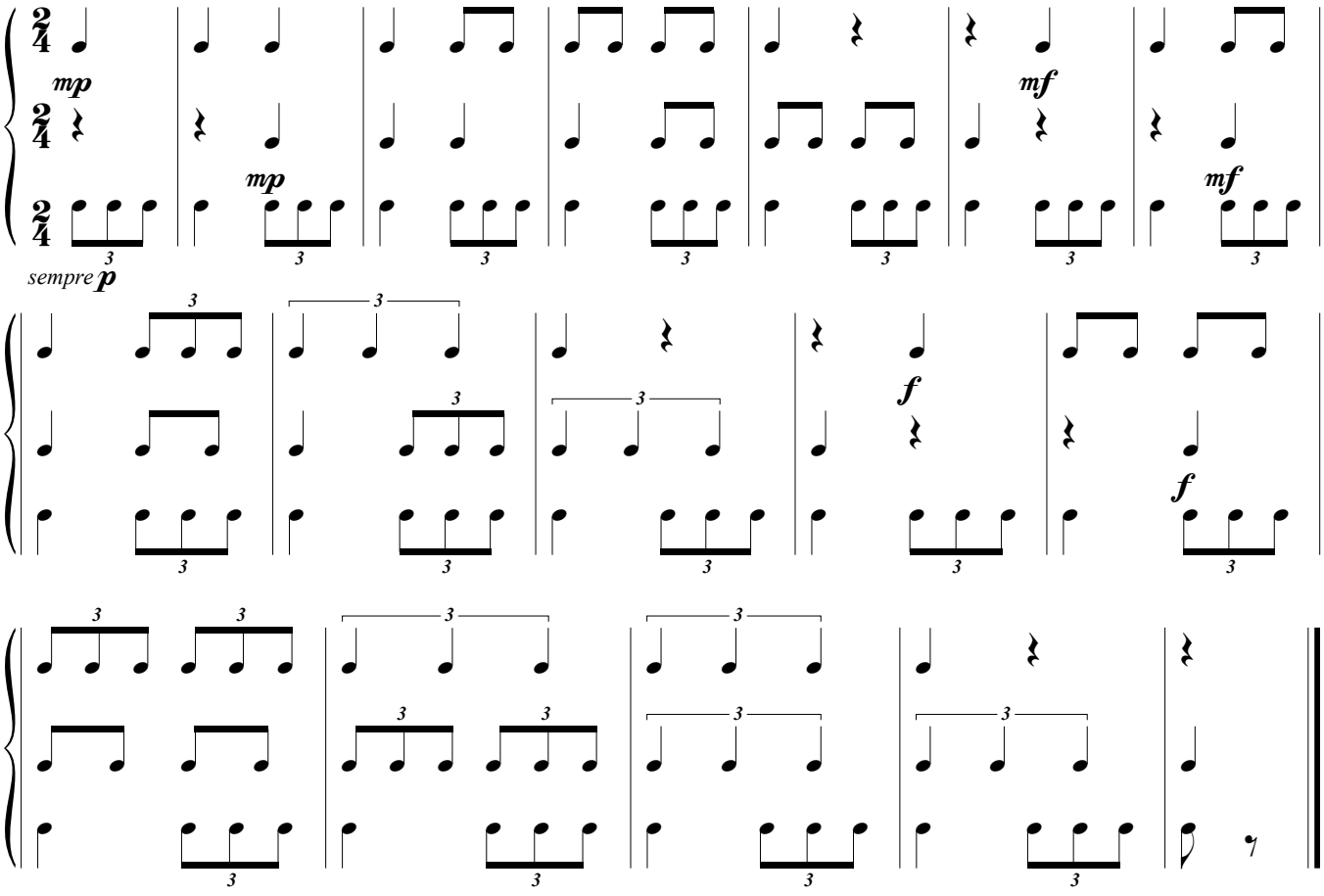
Preparatory Exercise 23.3) 𝅗𝅥. = 𝅗𝅥 **= 60-116**



23.J) **Allegro** (♩. = 100)

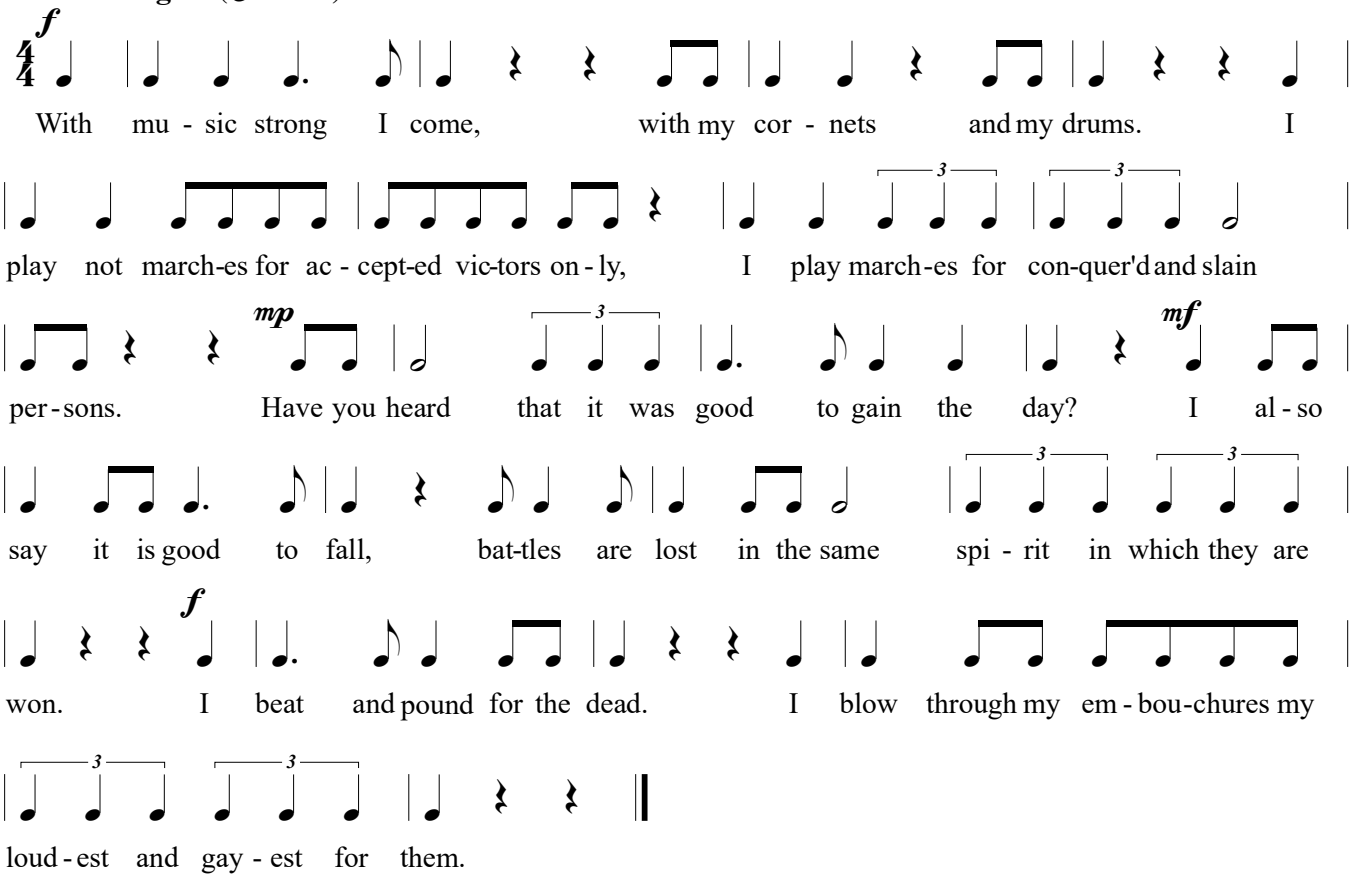


23.K) **Allegretto** (♩. = 72)

23.L) **Allegretto** (♩ = 80)

23.M) **Allegro** (♩ = 120)

23.N) **Allegretto** (♩ = 80)



23.O) Walt Whitman (1819 - 1892), from *Leaves of Grass*

Allegro (♩ = 138)


f
With mu - sic strong I come, with my cor - nets and my drums. I
play not march-es for ac - cept-ed vic-tors on - ly, I play march-es for con-quer'd and slain
mp
per - sons. Have you heard that it was good to gain the day? I
mf
al - so
say it is good to fall, bat-tles are lost in the same spi - rit in which they are
f
won. I beat and pound for the dead. I blow through my em - bou-chures my
loud - est and gay - est for them.

Structured Improvisation

Use the formulas given below to improvise musical phrases containing triplets and duplets. To foster attentive listening, let a different student improvise each section of the phrase, striving to create a unified whole.

23 IM.1)

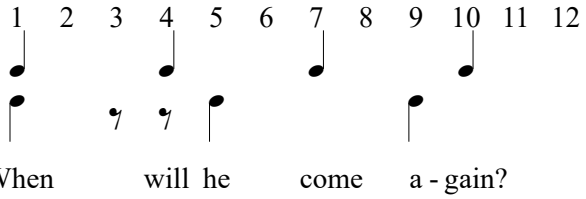
23 IM.2)

23 IM.3)

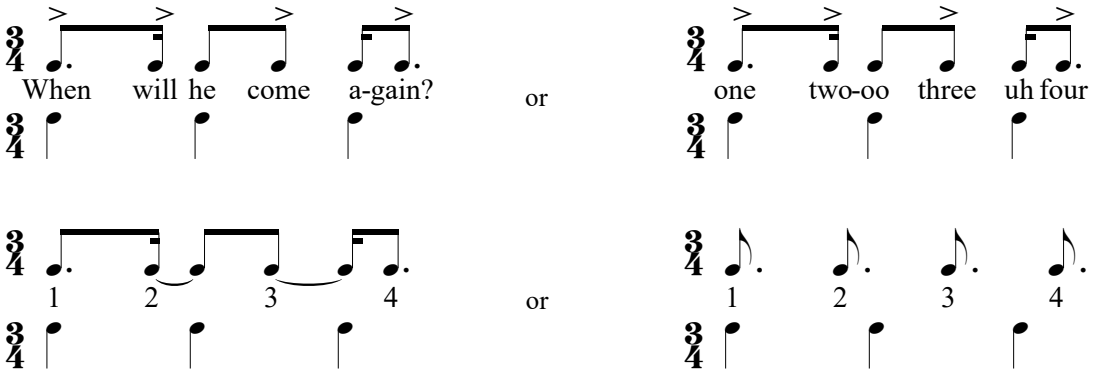
24. FOUR AGAINST THREE

As twelve is the common denominator of four and three, the rhythm of four sixteenth-notes against triplet eighths is measured in twelfths of a beat. The sixteenths are attacked on the first, fourth, seventh, and tenth parts of the beat; and the triplets are attacked on the first, fifth, and ninth parts of the beat. As with the performance of two against three, we may be aided by verbal phrases that we speak naturally in these rhythms:

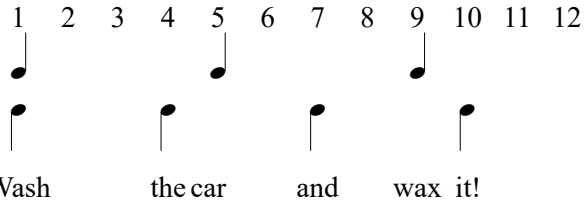
Four against three:



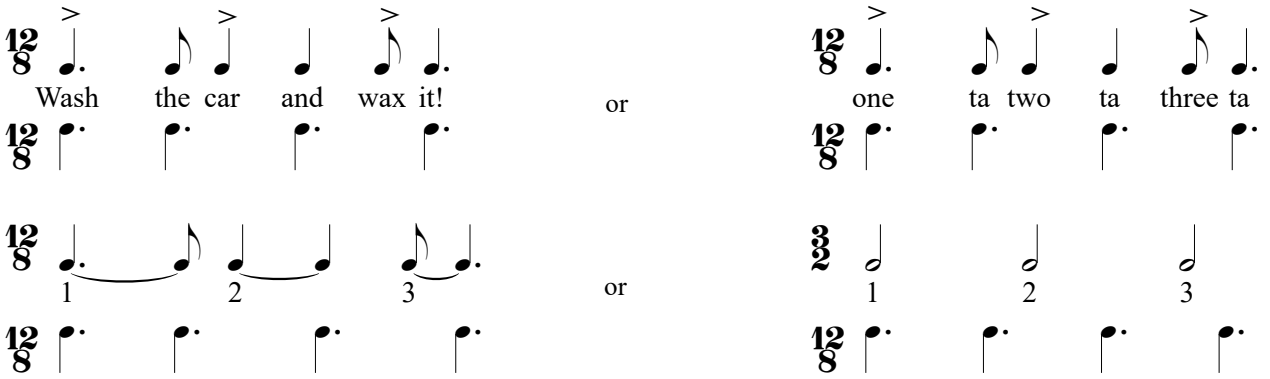
A cross-rhythm of the four verbal accents sounding against three metrical accents can be written as



Similarly, three against four may be heard as

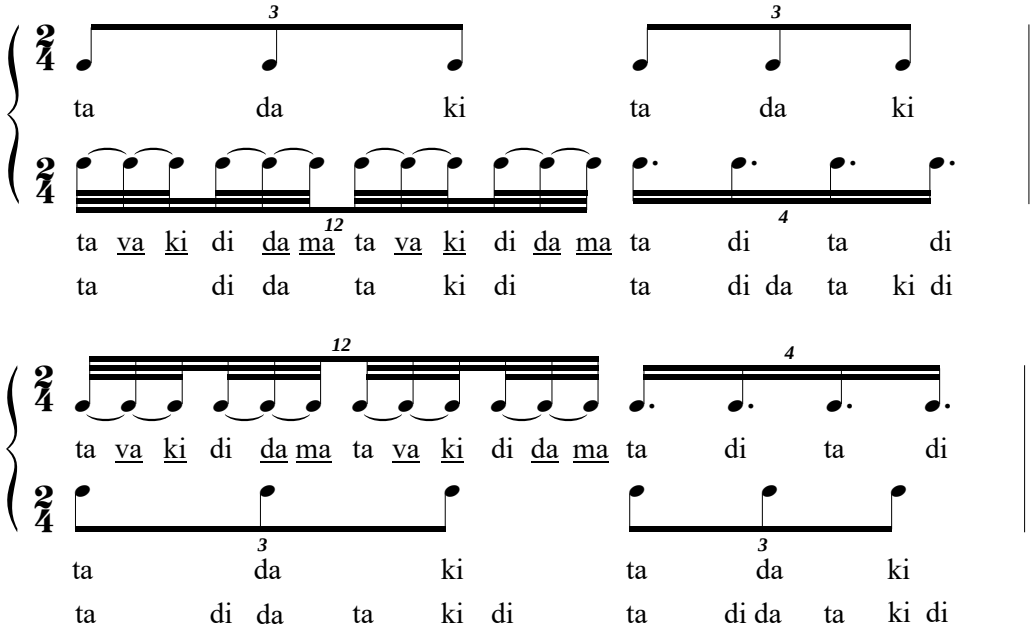


As a cross-rhythm of three accented syllables against four metrical accents, this is written



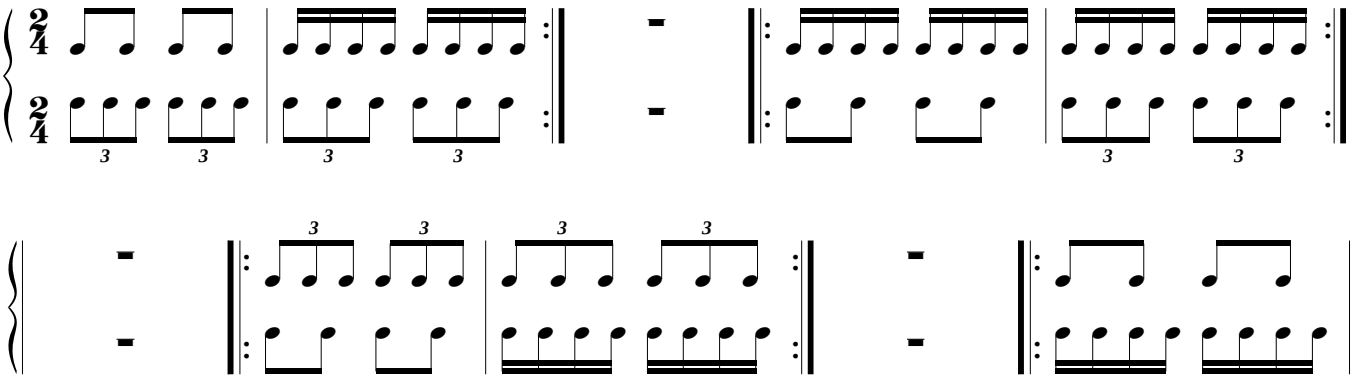
The above patterns appear in Chapter 25 as a way of thinking four notes against three beats and vice versa, but practicing them quickly may help us learn to put four notes against three in a single beat.

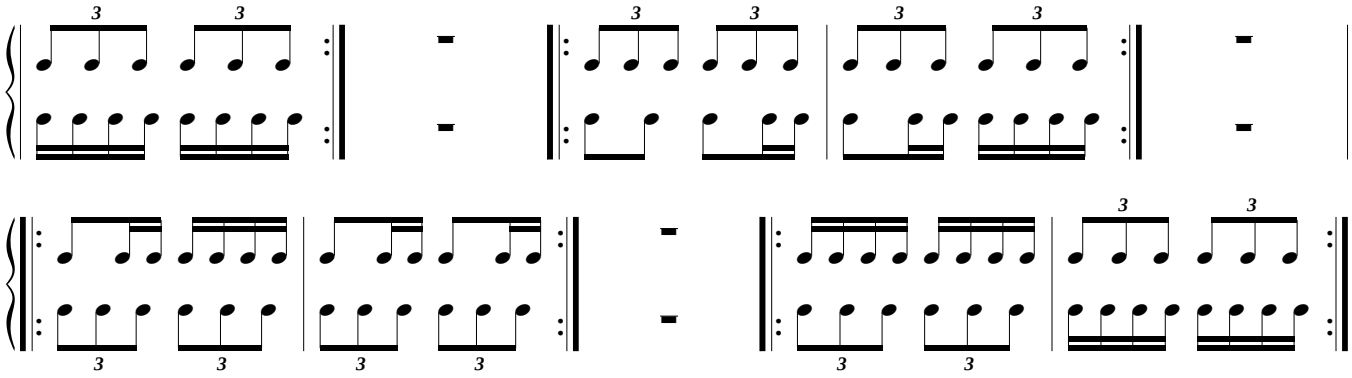
Of the three rhythmic systems presented in this book, Takadimi is the most useful in learning to accurately perform four-against-three and three-against-four rhythmic patterns. The composite rhythms with the Takadimi syllables are shown below.

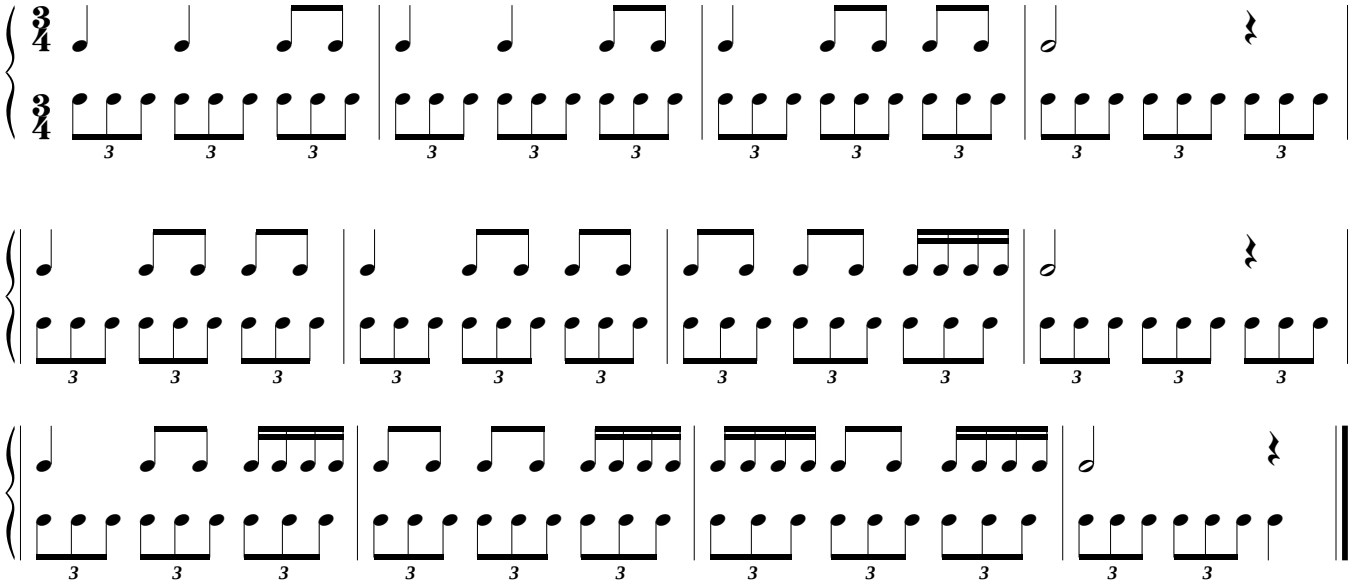

ta da ki ta da ki
ta va ki di da ma ta va ki di da ma ta di ta di
ta di da ta ki di ta di da ta ki di
ta va ki di da ma ta va ki di da ma ta di ta di
ta da ki ta da ki
ta di da ta ki di ta di da ta ki di

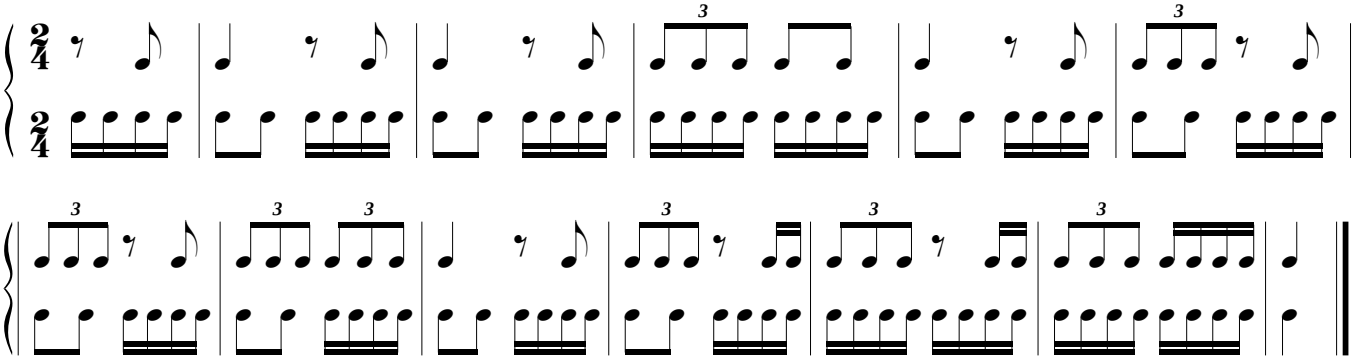
It is important to practice the cross-rhythms slowly so as to ensure accuracy and quickly so as to arrive at the point where we hear not just the composite rhythm but each part independently. Finally, we should feel that we are performing two conflicting patterns at the same time and that, although they fit together correctly, neither one is based on the other. We don't think sixteenths and fit a triplet against them, or vice versa; we simply sing four sixteenths and clap three eighths, or sing a triplet and clap sixteenth-notes, at the same time. We think two different thoughts simultaneously.

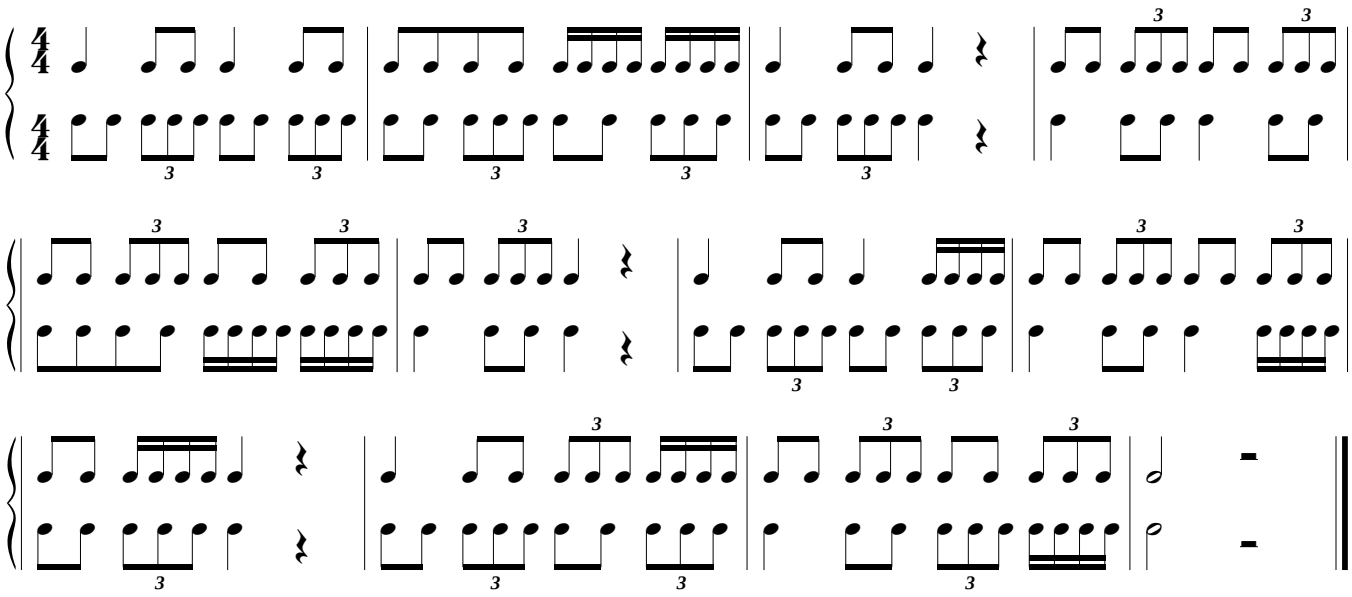
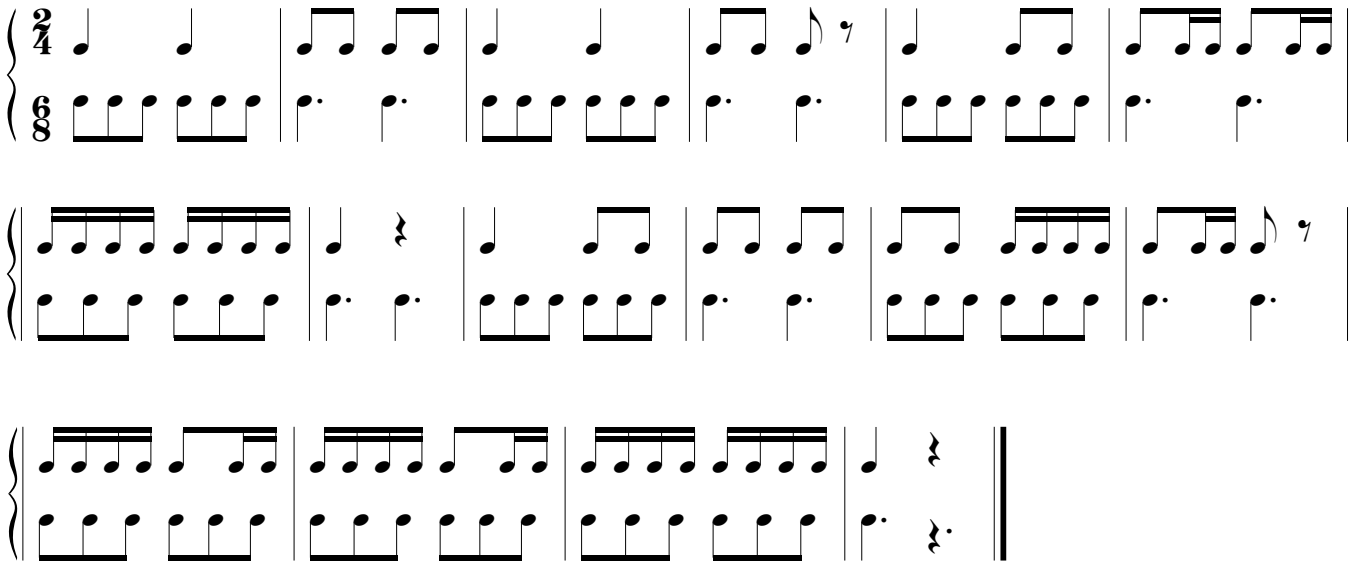
Preparatory Exercise 24.1) ♩ = 40-72

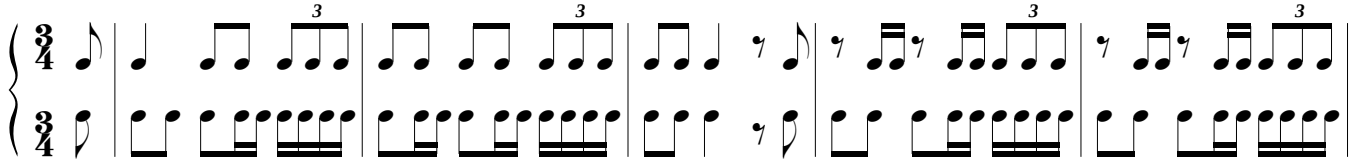


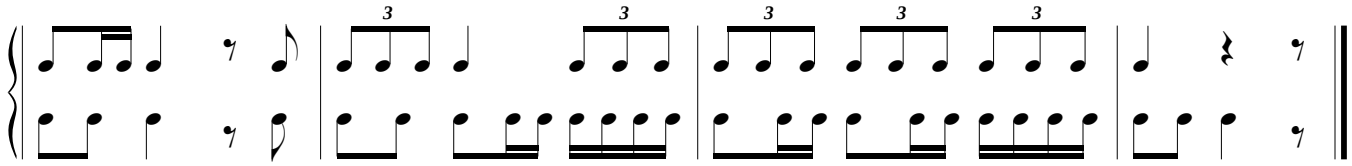


24.A) **Andante** (♩ = 60)

24.B) **Allegretto** (♩ = 66)

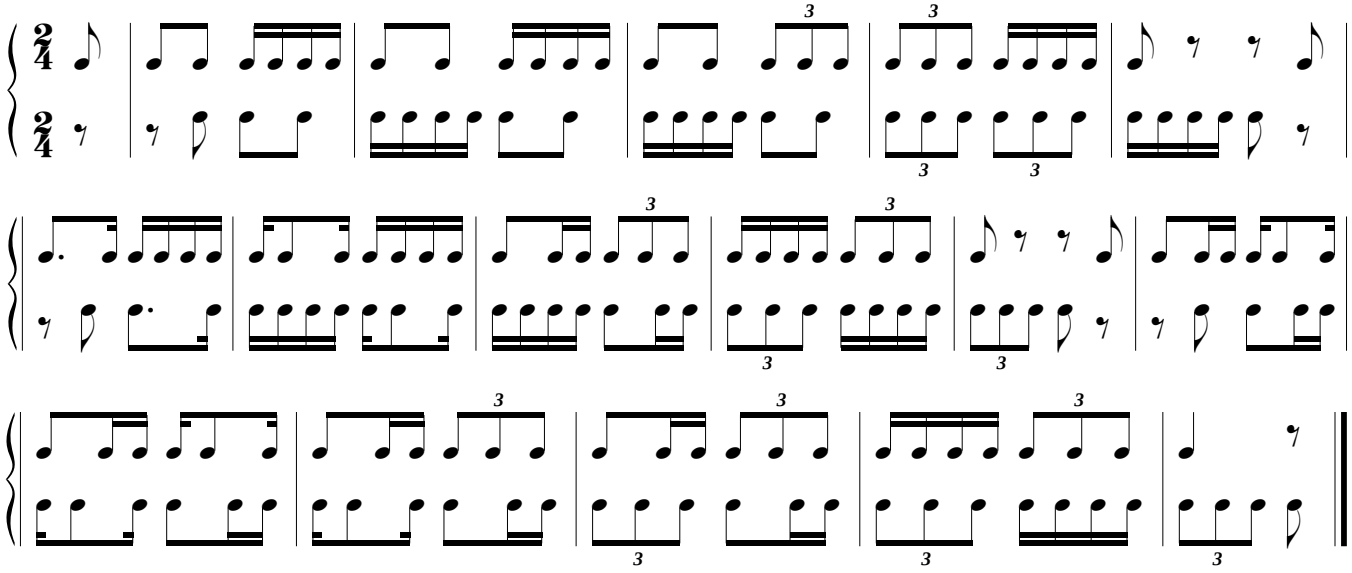


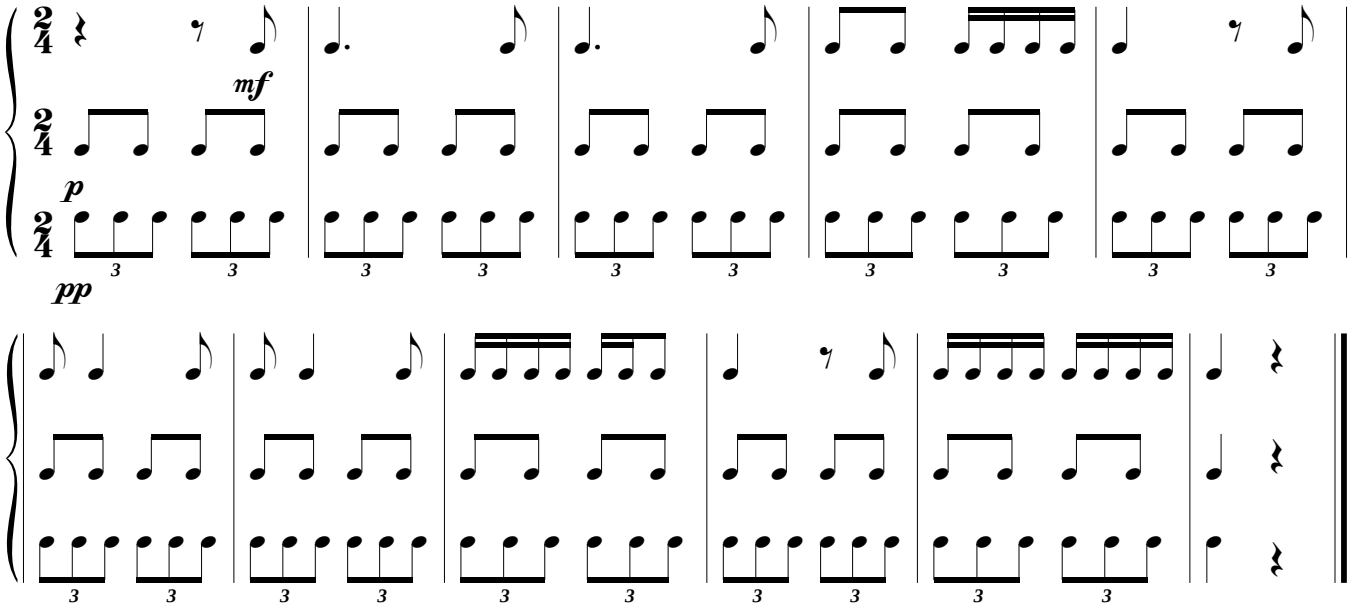
24.C) **Andante** (♩ = 60)

24.D) **Allegretto** 𝅗𝅥 = ♩. (♩ = 72)

24.E) **Adagio** (♩ = 52)



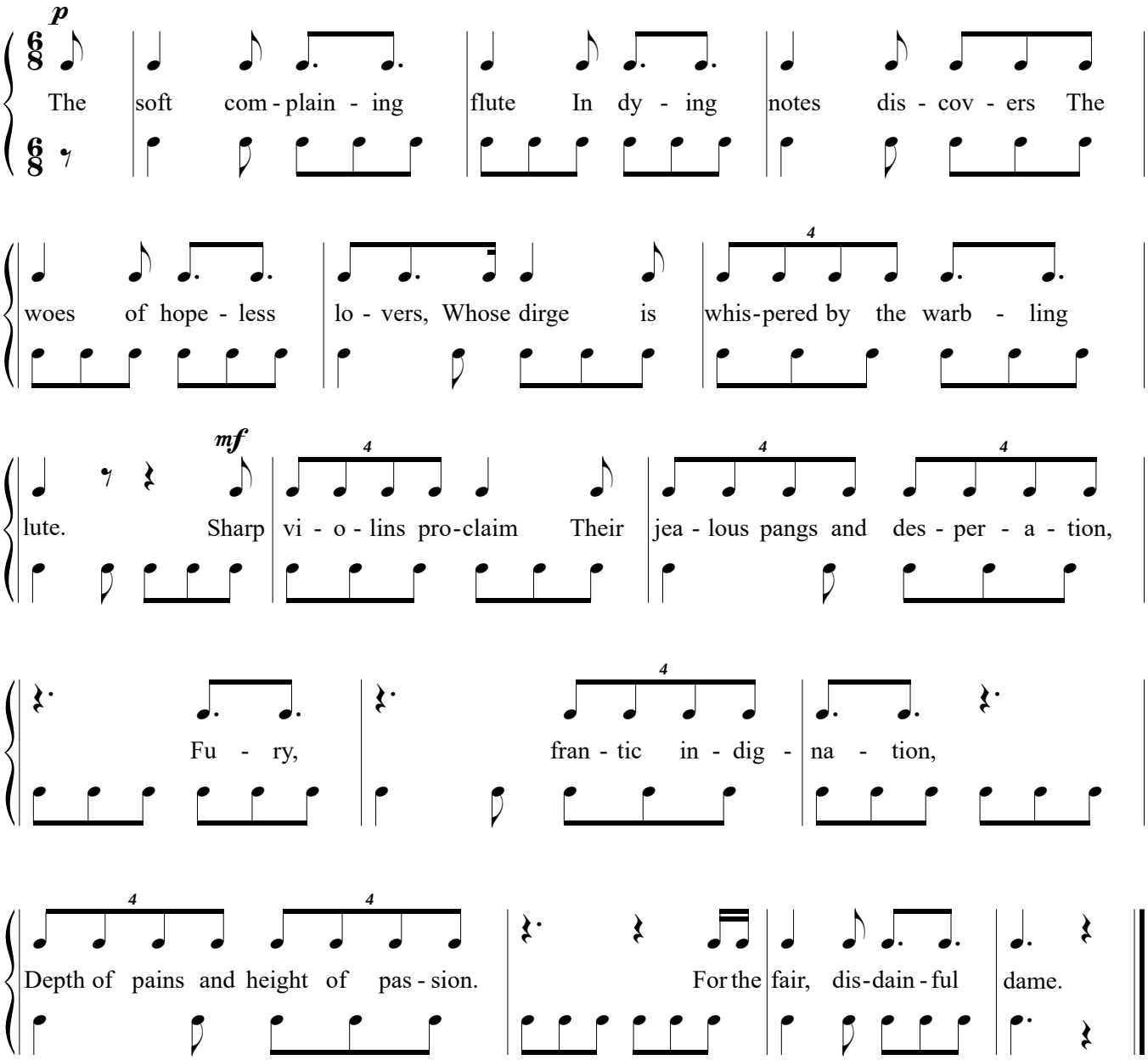


24.F) **Adagio** (♩ = 50)



24.G) **Andante** (♩ = 72)

24.H) John Dryden (1631 - 1700), from "A Song for St. Cecilia's Day"

Allegro moderato (♩. = 69)

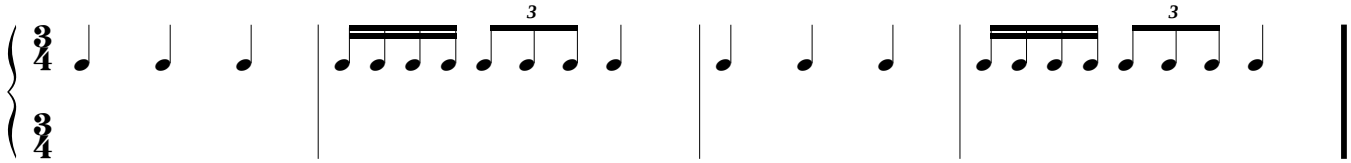

p
The soft com - plain - ing flute In dy - ing notes dis - cov - ers The
woes of hope - less lo - vers, Whose dirge is whis-pered by the warb - ling
mf
lute. Sharp vi - o - lins pro-claim Their jea - lous pangs and des - per - a - tion,
Fu - ry, fran - tic in - dig - na - tion,
Depth of pains and height of pas - sion. For the fair, dis-dain - ful dame.

Structured Improvisation

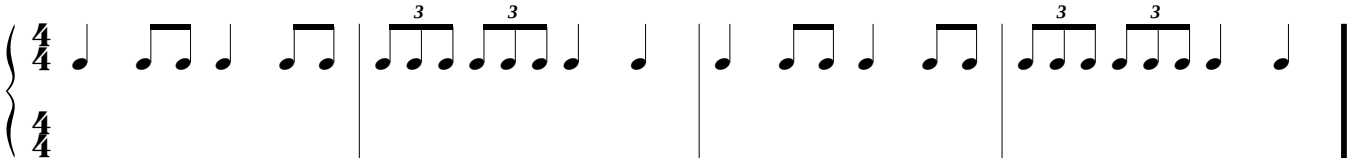
Improvising in two parts presents new challenges. Care must be taken to ensure accuracy. As with all two-part rhythm studies and exercises, it is recommended that one part be voiced while the other part is tapped. This will help to ensure that notes are accurately sustained. This timbral difference will also help to discriminate between the two parts. By practicing slowly and carefully, the ability to follow and simultaneously control two independent parts will steadily improve.

Use the rhythms given below as an ostinato and improvise an accompanying part that juxtaposes four against three or three against four. At first, it might be best to limit yourself to four measures, but as greater fluency and proficiency are achieved, these improvisations can be extended. Practice using the given rhythms as both the bottom part (clapped) and the top part (sung). It may help to establish the ostinato first as a vamp before coming in with the improvised second line.

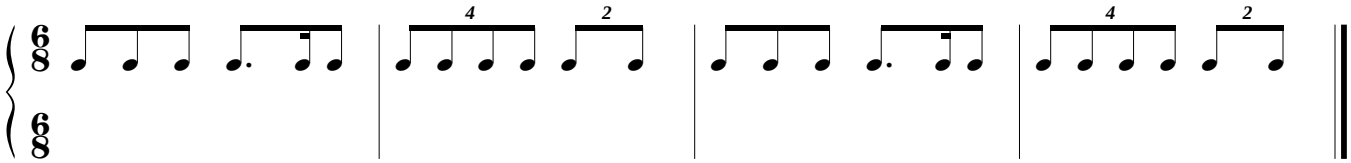
24 IM.1)



24 IM.2)

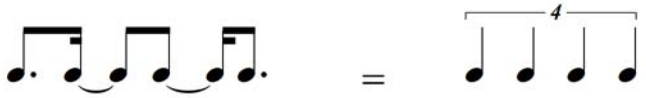


24 IM.3)



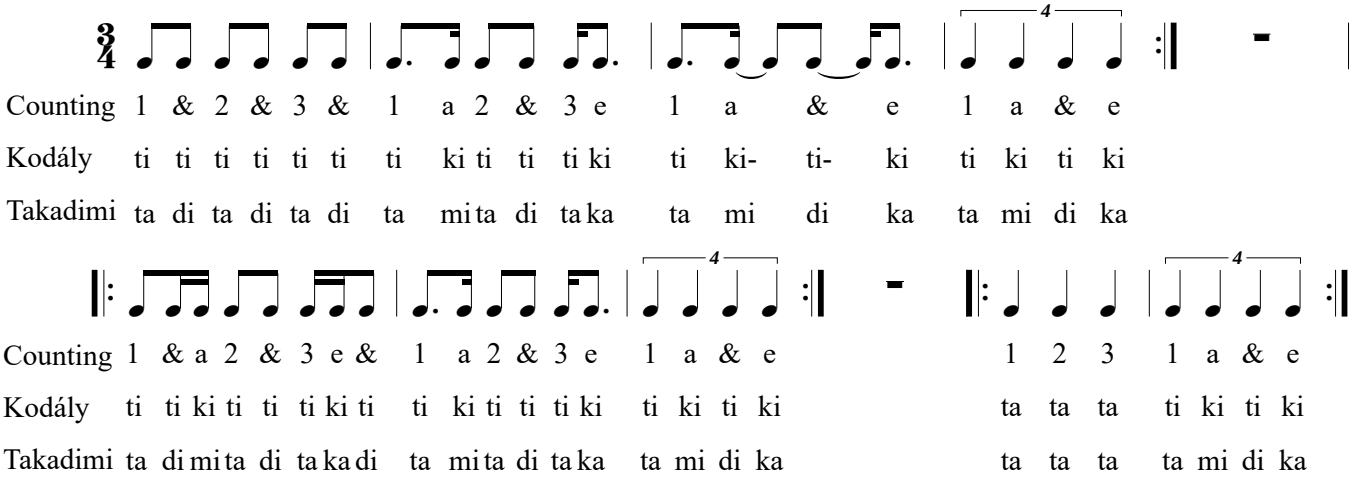
25. FOUR NOTES IN THREE BEATS AND THREE NOTES IN FOUR BEATS

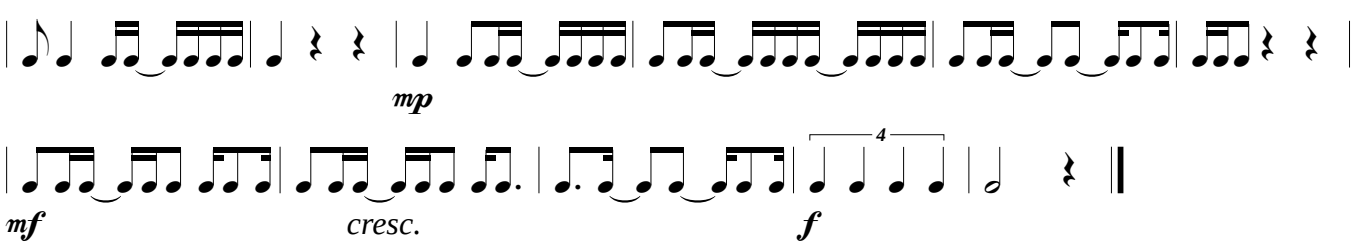
Performing four even notes in the time of three beats is performing four against three at the level of the measure. Each of the four quadruplet quarters in a three-four measure is three-quarters of a beat long: thus, the pattern can be notated as the equivalent of four dotted eighths, but it is more commonly notated as a quadruplet:

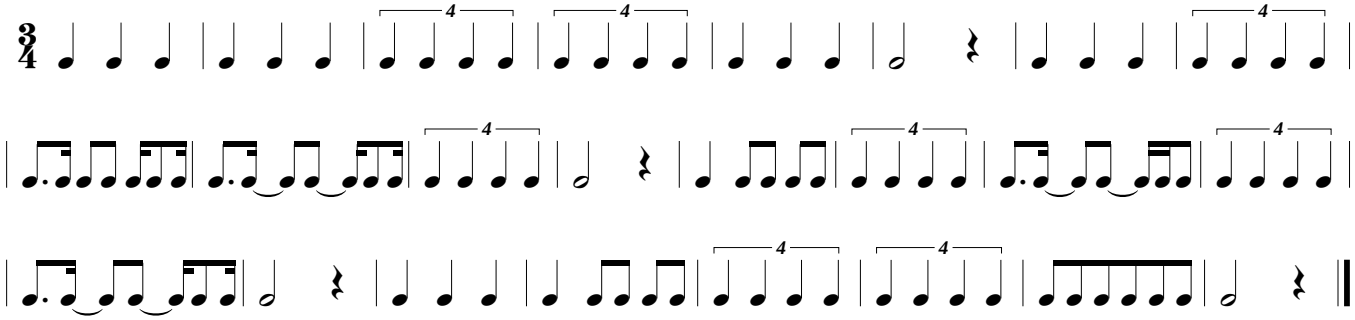


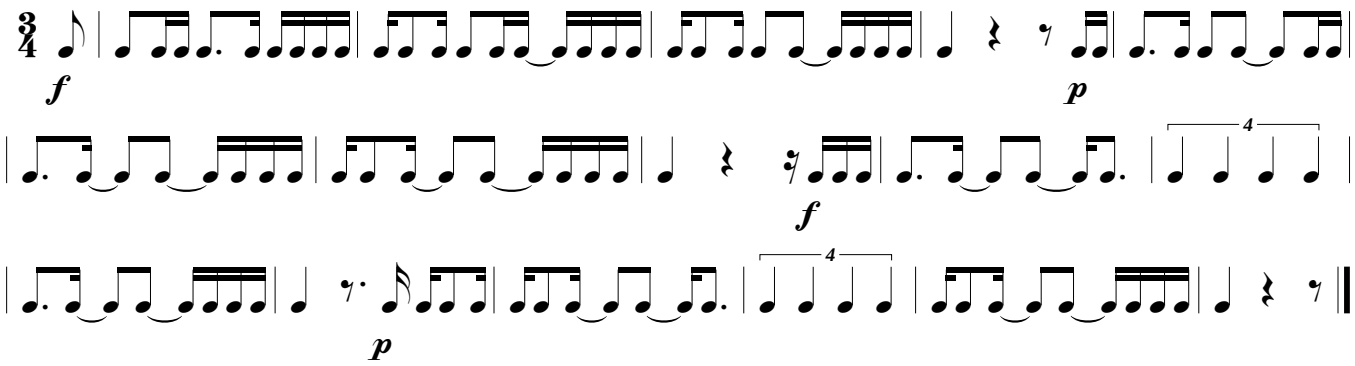
Performing three even notes in the time of four beats is most easily done in twelve-eight time, where each of the three notes has the value of four eighth-notes or one half-note. When the meter is four-four, a background of triplet eights should be imagined:

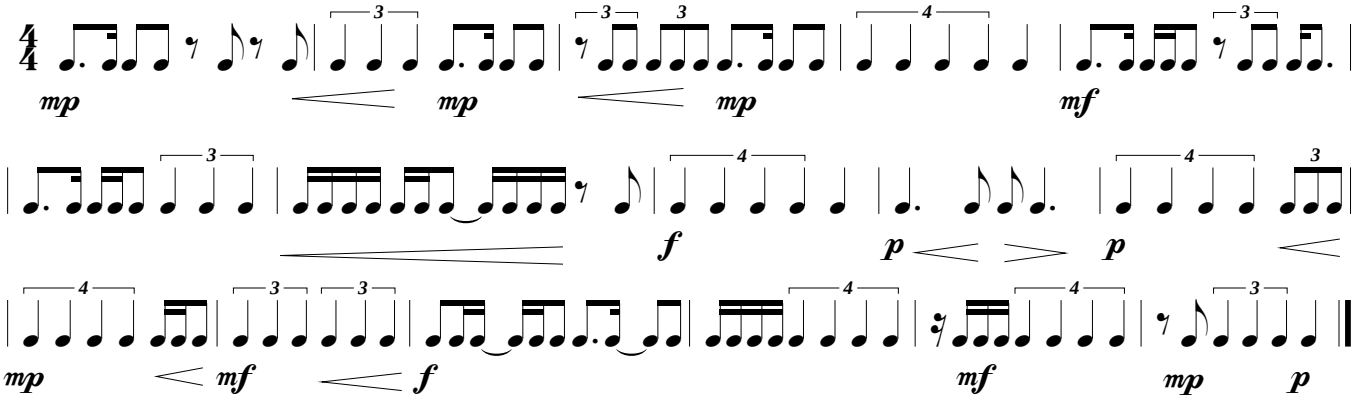
Tapping the note that is the common denominator (the sixteenth for four notes in three beats, the triplet eighth for three notes in four beats) will help us learn to hear the proportions correctly. As with other cross-rhythms, performance at a fast tempo is different from slow performance, so the patterns should be practiced both slowly and quickly.

Preparatory Exercise 25.1) ♩ = 60-120 (Measure 4 is equivalent to measure 3.)

Counting 1 & 2 & 3 & 1 a 2 & 3 e 1 a & e 1 a & e
Kodály ti ti ti ti ti ti ti ki ti ti ti ki ti ki- ti- ki ti ki ti ki
Takadimi ta di ta di ta di ta mi ta di ta ka ta mi di ka ta mi di ka
Counting 1 & a 2 & 3 e & 1 a 2 & 3 e 1 a & e 1 2 3 1 a & e
Kodály ti ti ki ti ti ti ki ti ti ki ti ti ti ki ti ki ti ki ta ta ta ti ki ti ki
Takadimi ta di mi ta di ta ka di ta mi ta di ta ka ta mi di ka ta ta ta ta mi di ka

25.A) **Adagio** (♩ = 63)

25.B) **Allegro** (♩ = 120)



25.C) **Moderato** (♩ = 88)

25.D) **Allegretto** (♩ = 108)



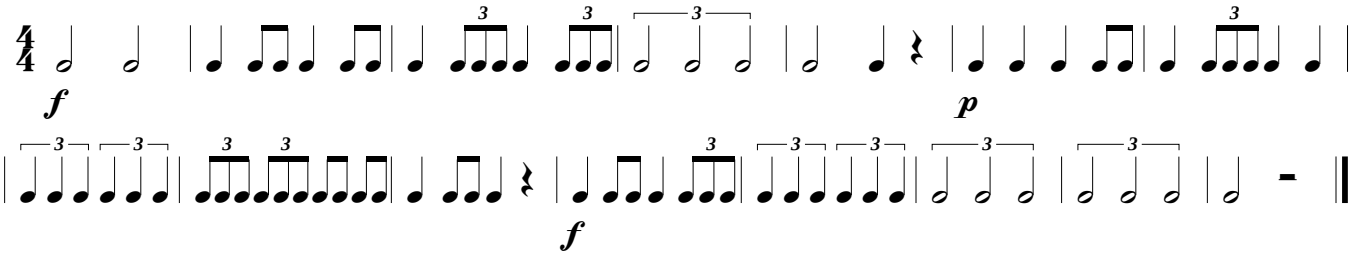
Preparatory Exercise 25.2) 12/8 ♩. = 4/4 ♩ = 60-132 (Measure 4 is equivalent to measure 3.)

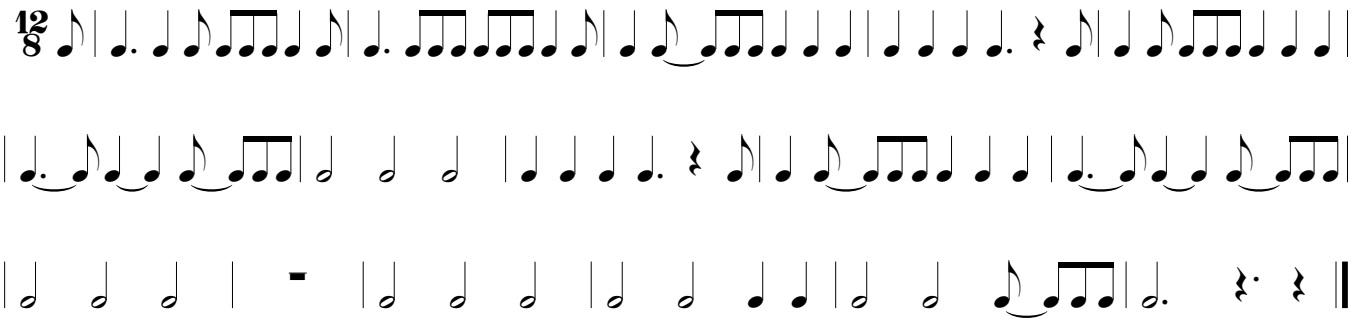
Counting	1	2	3	4	5	6	7	8	9	10	11	12	1		4	5		7		9	10	1		5		9		1	5	9
Kodály	ti	ti	ti	ti	ti	ti	ti	ti	ti	ti	ti	ti	tai		ti	ta		ta		ti	tai	ta		ta		ti		ta	ta	ti
Takadimi	ta	ki	da	ta	ki	da	ta	ki	da	ta	ki	da	ta		ta	ki		ta		da	ta	ta		ki		da		ta	ki	da

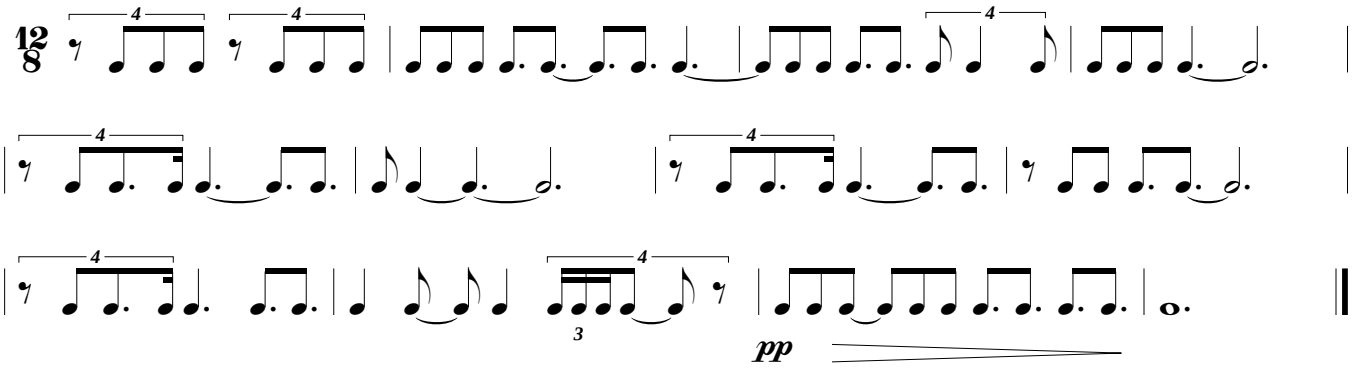
Counting			1		3	4	5		7		9	10	11		1		5		9					1		2	trip-let	3	trip-let	4
Kodály			ta		ti	ti	ta		ta		ti	ti	ta		ta		ta		ti					ta		tri	- o - la	tri	- o - la	ta
Takadimi			ta		da	ta	ki		ta		da	ta	ki		ta		di		ka					ta		ta	ki da	ta	ki da	ta

Counting	1		trip	-	let		1		trip	-	let					1	trip-let	2	trip-let	1	let	-	trip	1		trip	-	let		
Kodály	ta-		o-		la		ta	-	o	-	la					tri	- o - la	tri	- o - la	tri-	la-		o-	ta		o	la		
Takadimi	ta		ki		da		ta		ki		da					ta	ki da	ta	ki da	ta	da		ki	ta		ki	da		

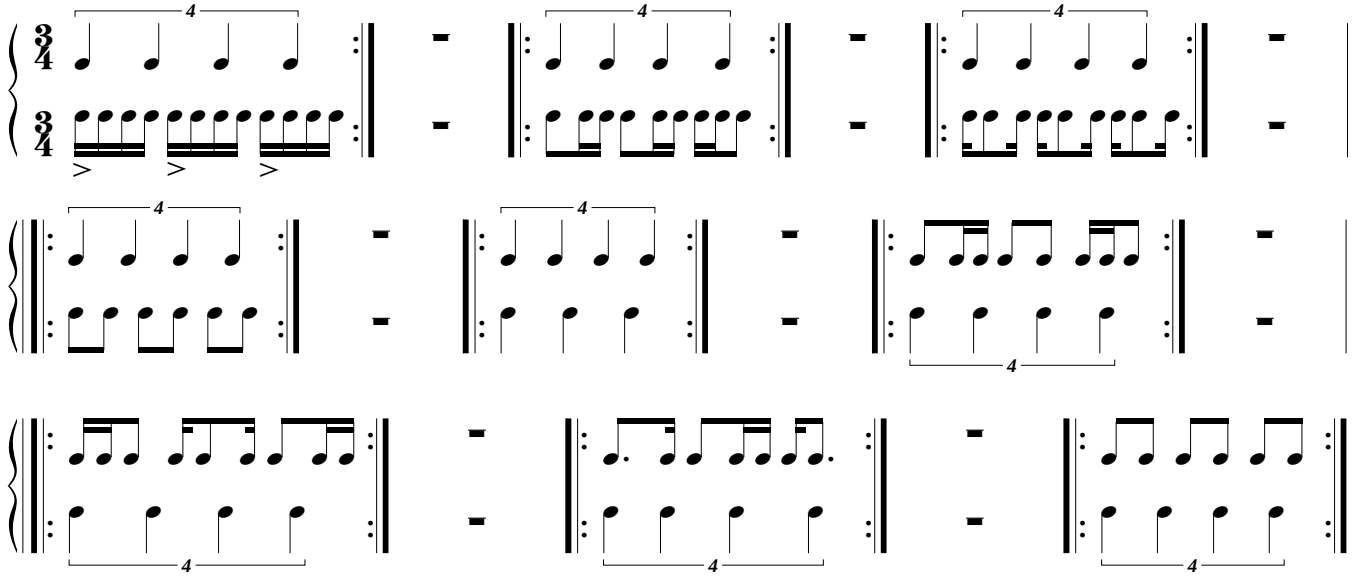
25.E) **Allegro** (♩ = 126)



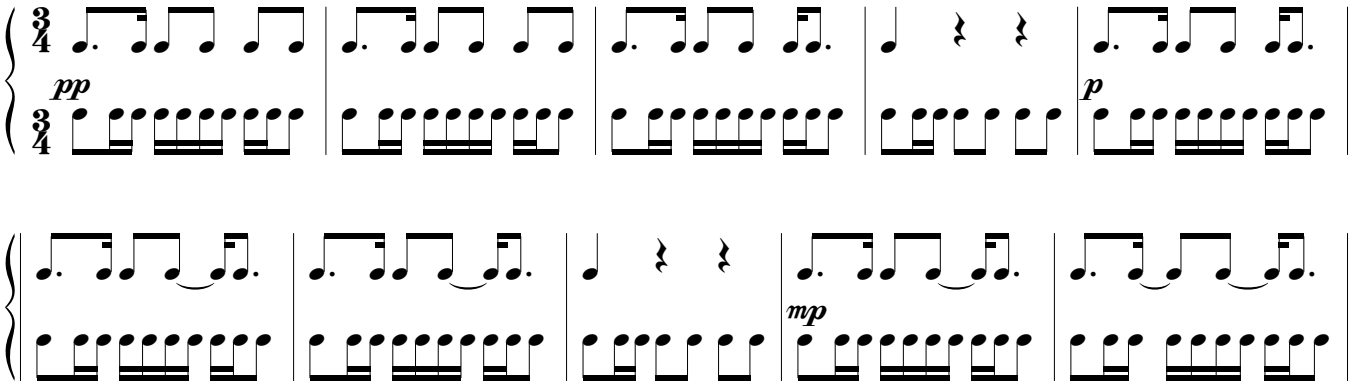
25.F) **Allegretto** (♩. = 112)

25.G) Claude Debussy (1862 - 1918), *La Mer* I, Réduction à 4 mains par l'Auteur (mm 121-132)

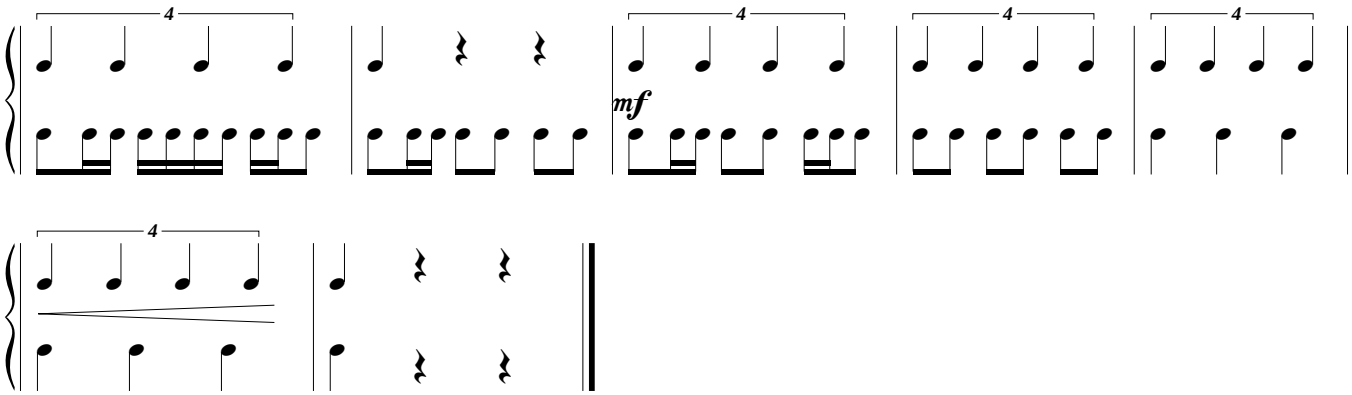


Preparatory Exercise 25.3) ♩ = 56-88

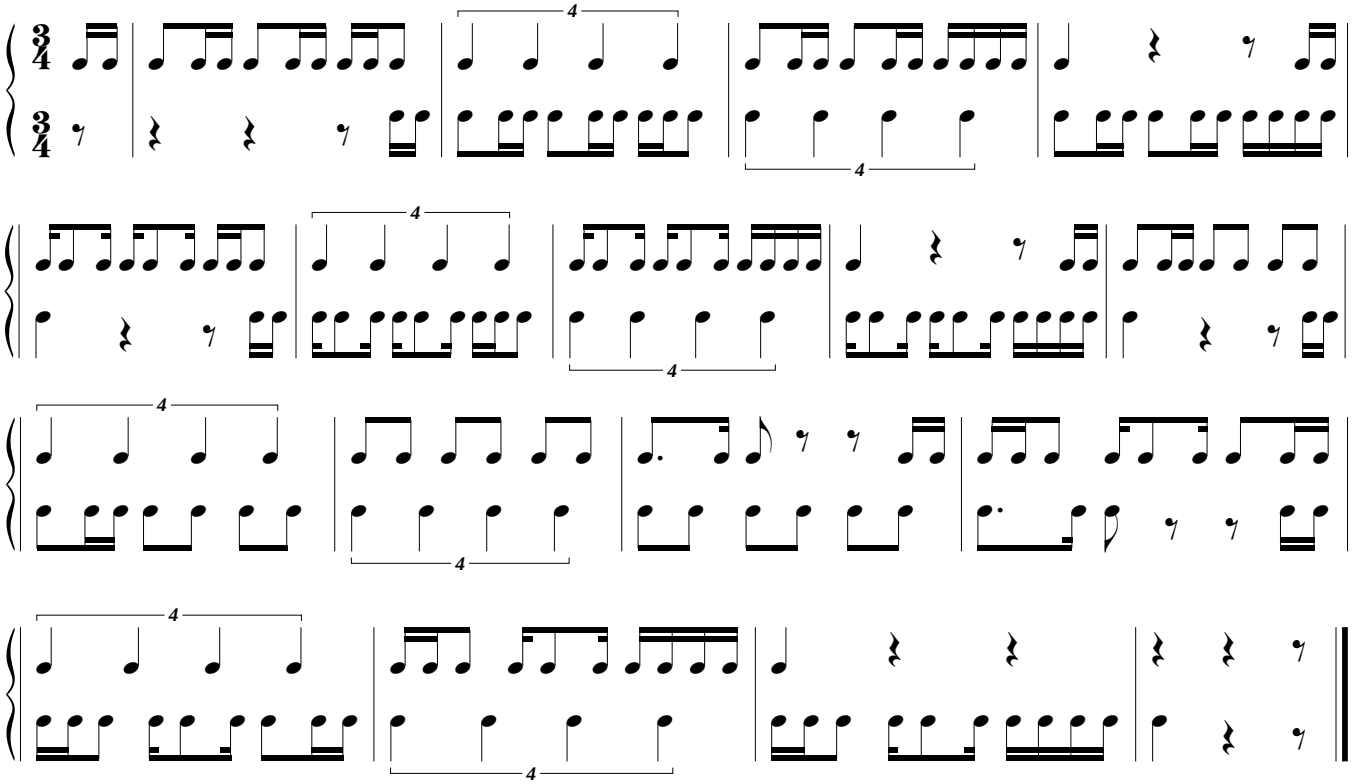


25.H) **Allegretto** (♩ = 72)

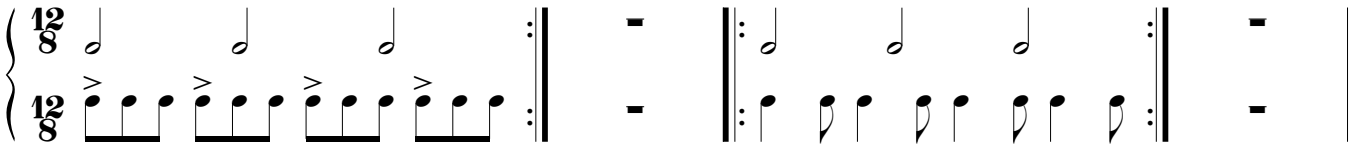


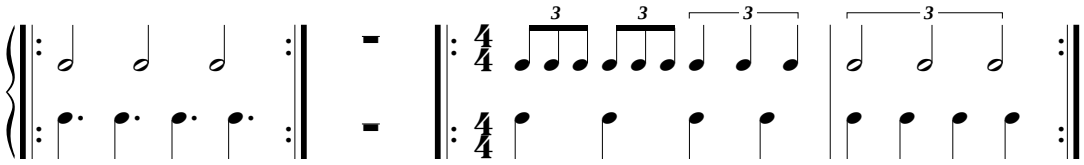


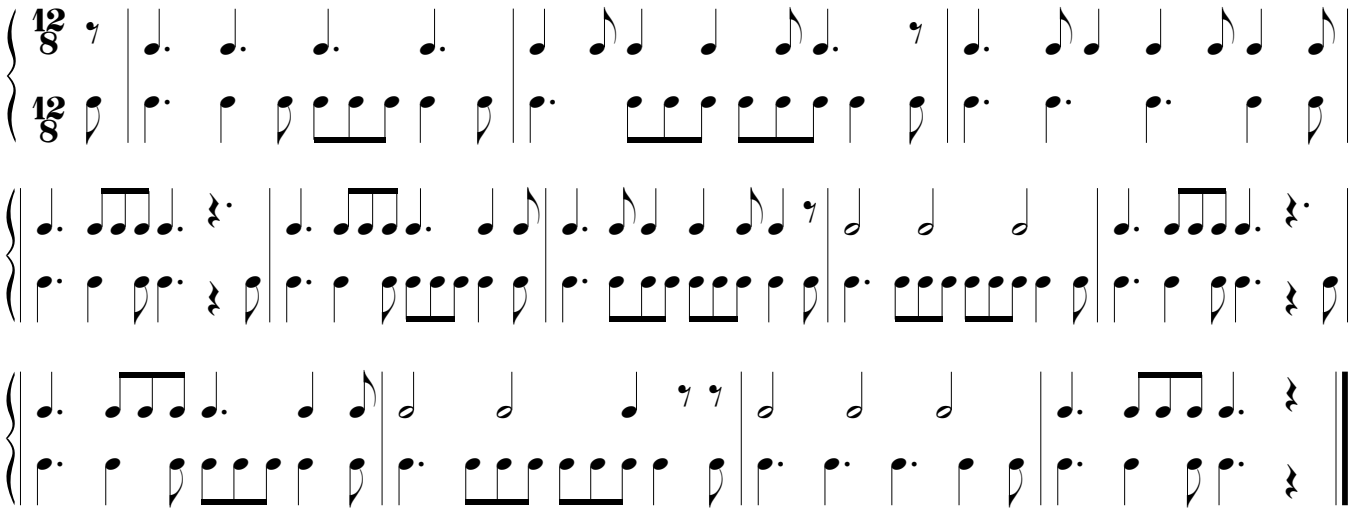
25.I) **Con moto** (♩ = 100)

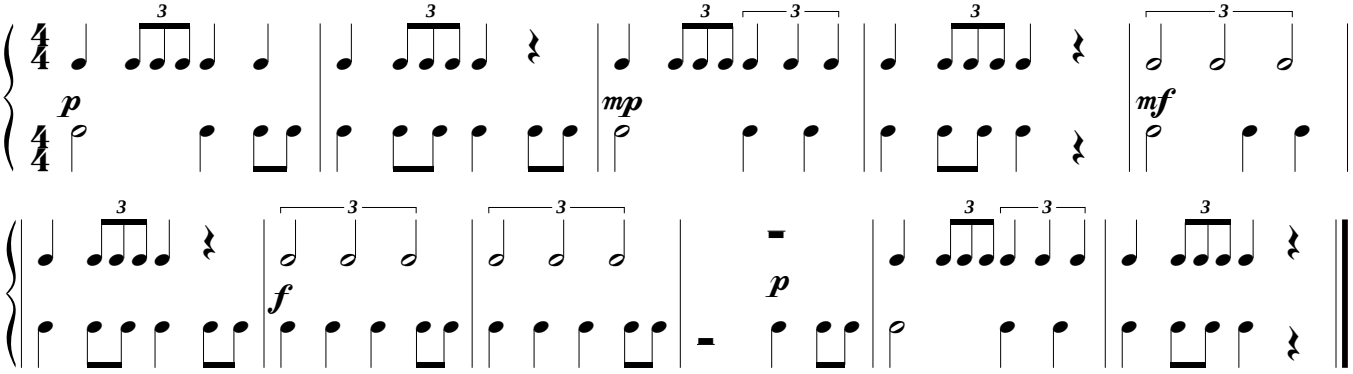


Preparatory Exercise 25.4) 12/8 ♩. = 4/4 ♩ = 50-80

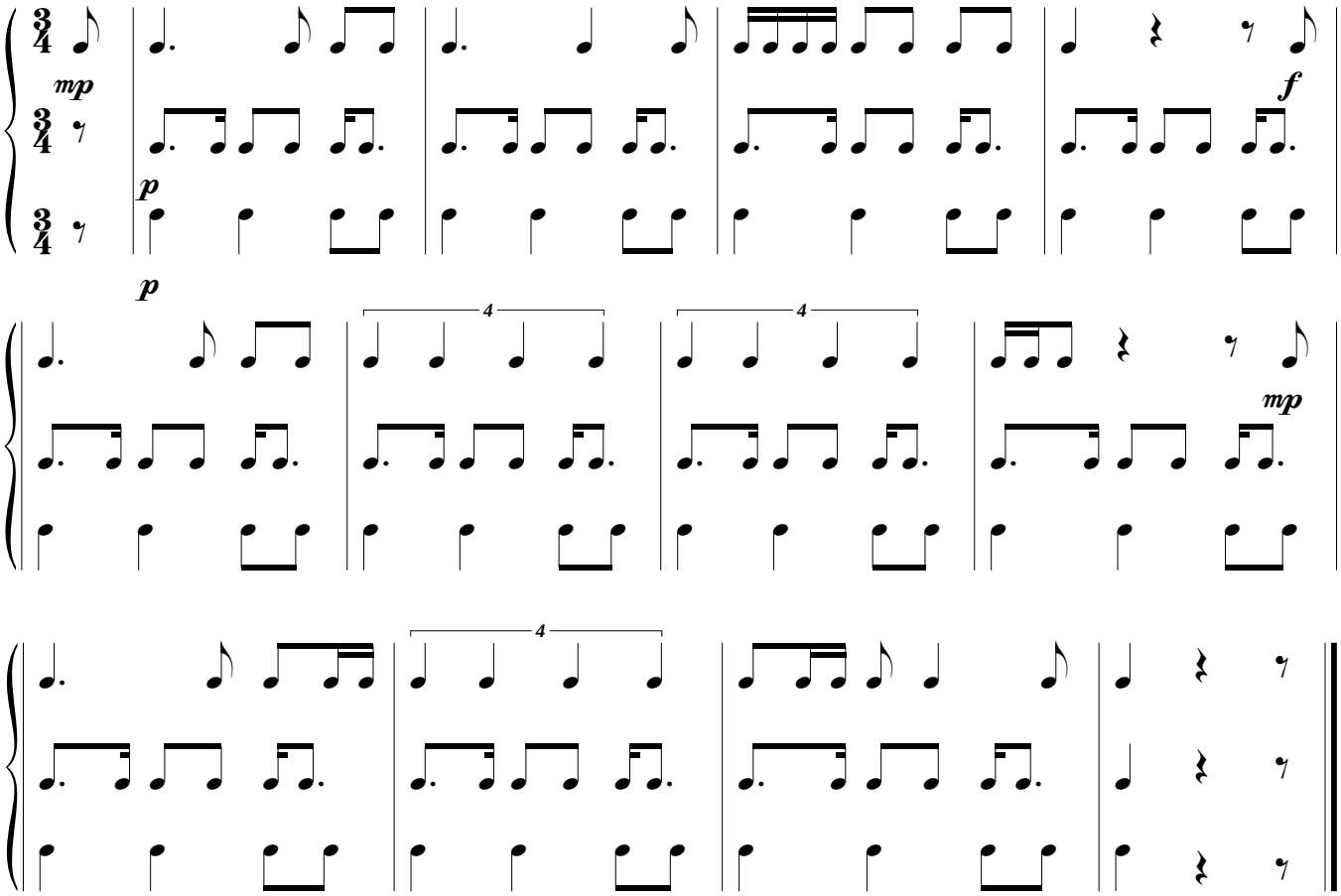




25.J) **Allegretto** (♩. = 96)

25.K) **Allegretto** (♩ = 100)

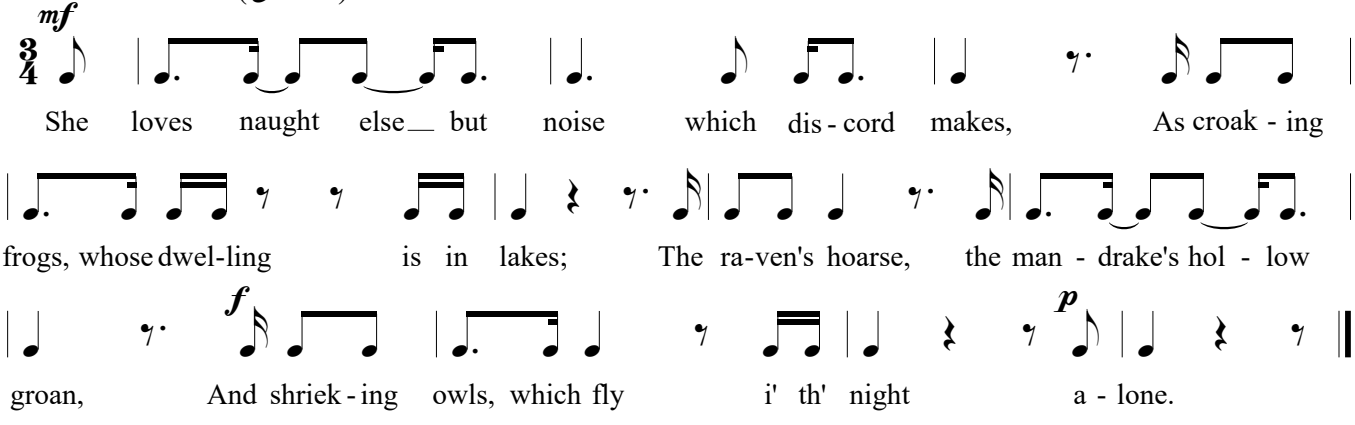


25.L) **Allegretto** (♩ = 88)



25.M) Anne Bradstreet (1612 - 1672) from "Mirth and Melancholy"

Andante (♩ = 80)


mf
She loves naught else but noise which dis - cord makes, As croak - ing
frogs, whose dwel-ling is in lakes; The ra-ven's hoarse, the man - drake's hol - low
f
p
groan, And shriek - ing owls, which fly i' th' night a - lone.

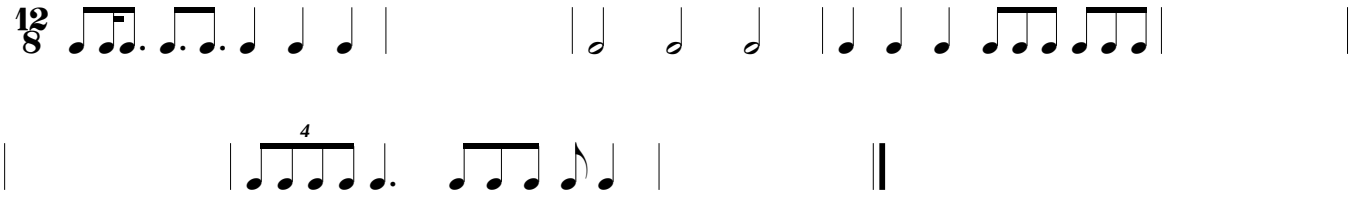
Structured Improvisation

This exercise is best done in pairs. The first person recites the given phrase and the second person has to repeat it in reverse. Once this can be done accurately, the first person can improvise a short phrase which the second person must repeat in reverse. This exercise requires great concentration and the phrases must be kept short. This exercise can also be done with opposing teams.

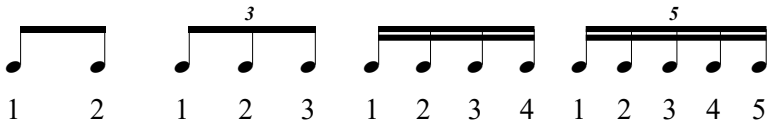
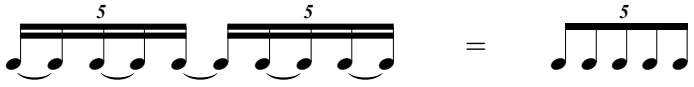
25 IM.1)

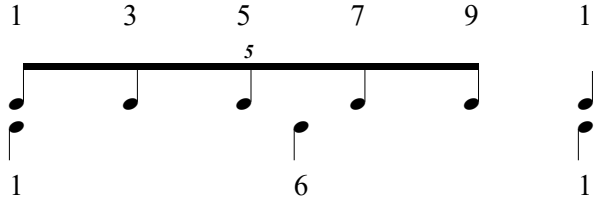
25 IM.2)

25 IM.3)

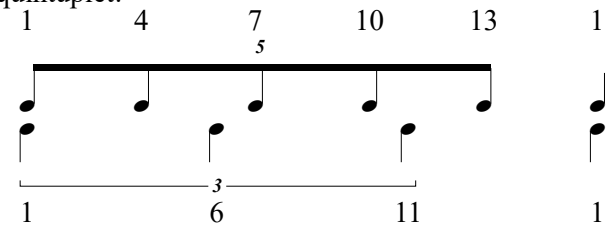


26. QUINTUPLETS AND SEPTUPLETS

Counting the notes helps us put the five notes of a quintuplet onto a beat, especially in a context of other divisions of the beat:

To sing five equal notes in two beats, we need to think the quintuplet beat:

The common denominator of five and two is ten, but to perform five against two we need think only of the second note of the duplet dividing the third note of the quintuplet:

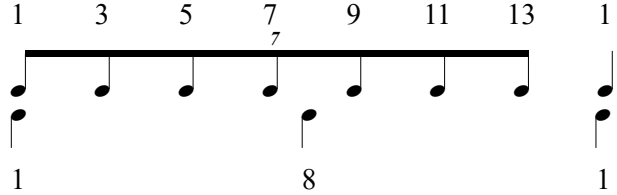


The common denominator of five and three is fifteen, so the second note of the triplet sounds a fifteenth of a beat before the third note of the quintuplet, and the third note of the triplet sounds a fifteenth of a beat after the fourth note of the quintuplet:



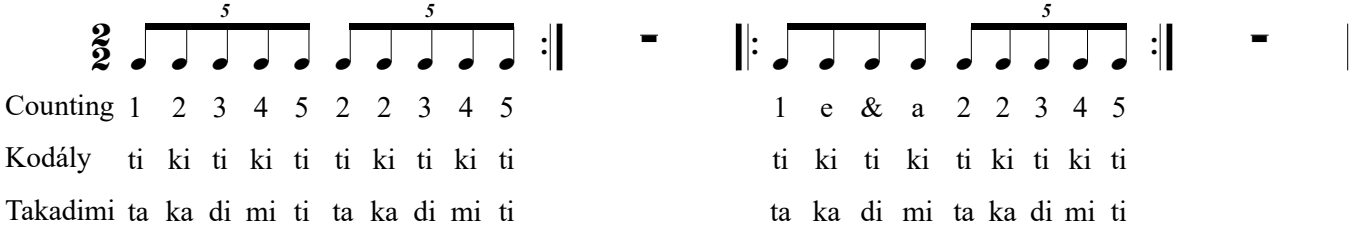
When an eighth-note quintuplet begins on the last quarter-note beat of a measure, its fourth note, which may look as if it falls on the following downbeat, actually sounds after the downbeat, as in the last phrase of Study 26.F.

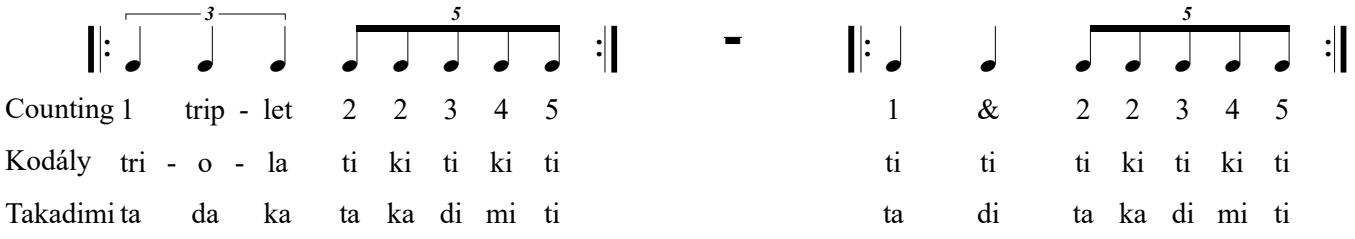
Septuplets may be learned in the same way as quintuplets. When septuplet eighth-notes sound against two quarter-notes, the common denominator is fourteen, and the second quarter falls between the fourth and fifth notes of the septuplet;



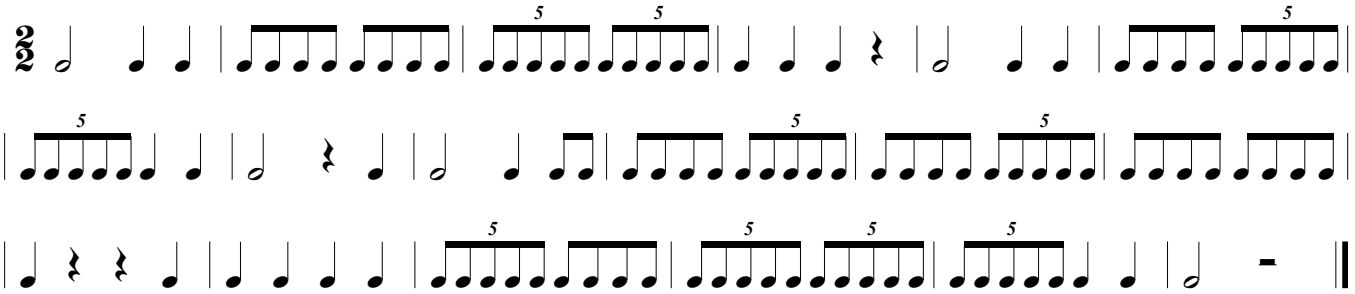
As with all cross-rhythms, learning must begin with careful counting, proceed to slow performance when the subdivisions can be imagined and the composite rhythm heard to be accurate, and arrive at the stage where the patterns are performed and heard simultaneously and independently.

Preparatory Exercise 26.1) 𝅗𝅥 = 48-76

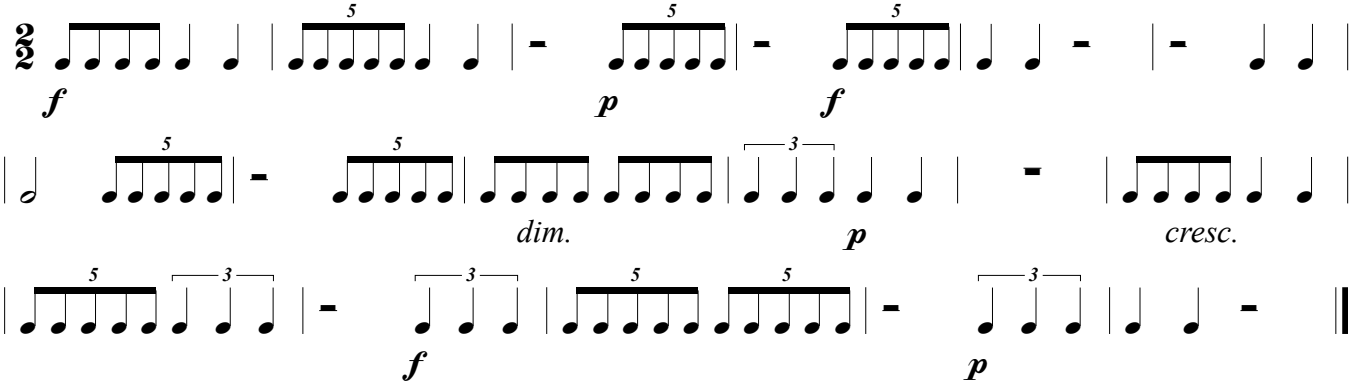

Counting 1 2 3 4 5 2 2 3 4 5
1 e & a 2 2 3 4 5
Kodály ti ki ti ki ti ti ki ti ki ti
ti ki ti ki ti ki ti ki ti
Takadimi ta ka di mi ti ta ka di mi ti
ta ka di mi ta ka di mi ti


Counting 1 trip - let 2 2 3 4 5
1 & 2 2 3 4 5
Kodály tri - o - la ti ki ti ki ti
ti ti ti ki ti ki ti
Takadimi ta da ka ta ka di mi ti
ta di ta ka di mi ti

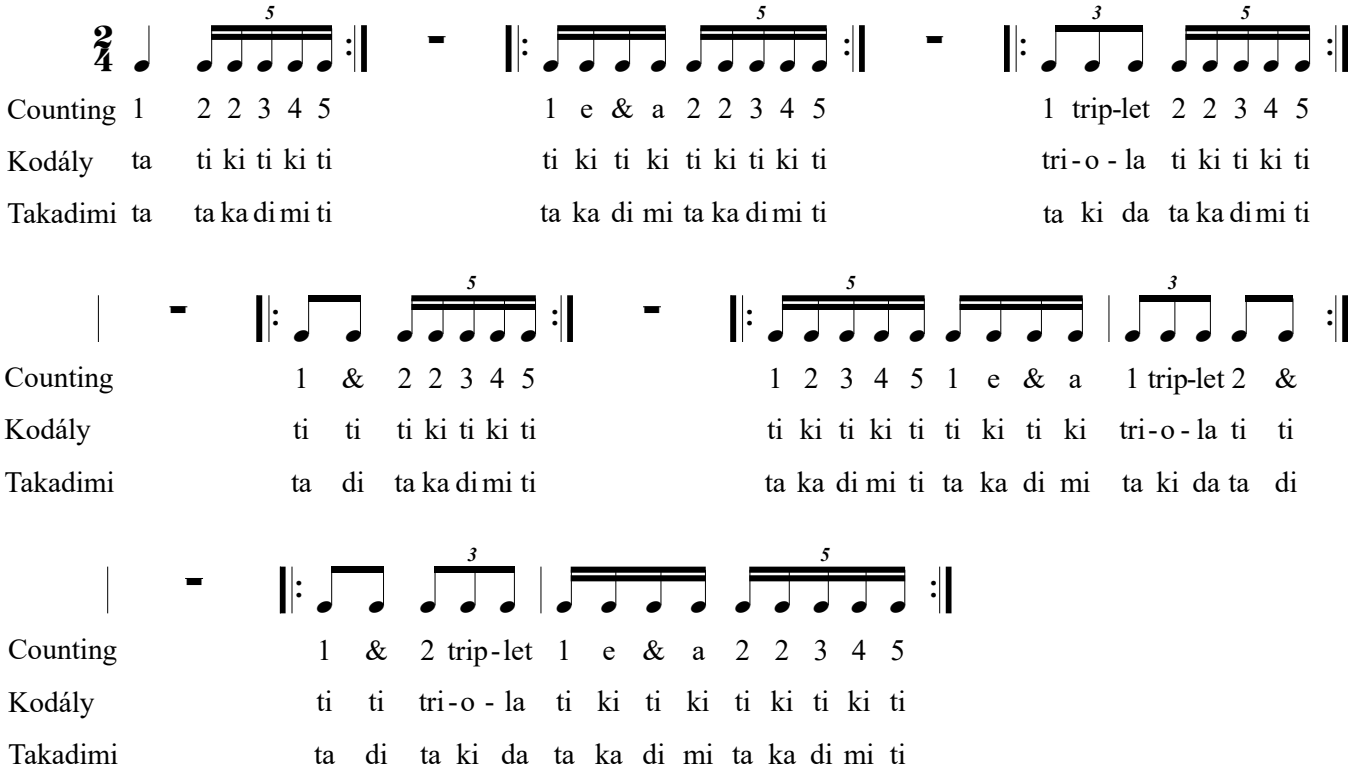
26.A) **Larghetto** (𝅗𝅥 = 52)



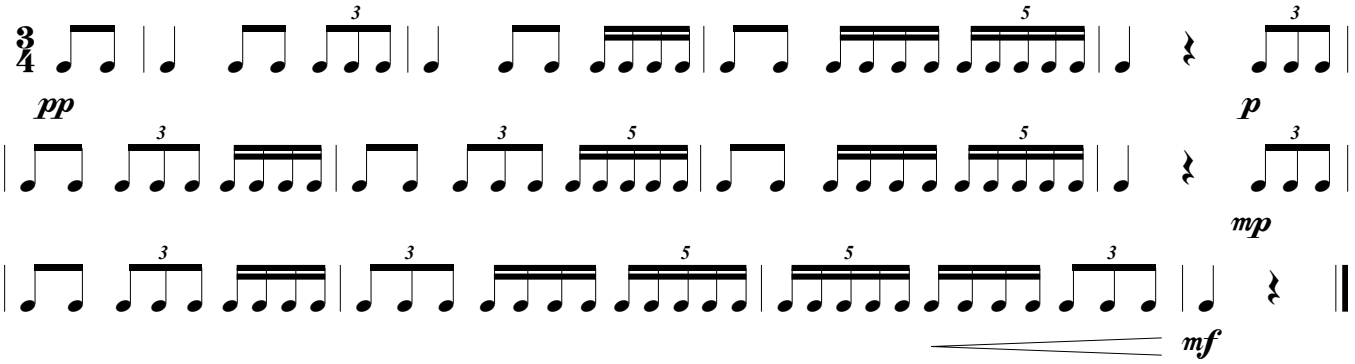
26.A) **Andante** (𝅗𝅥 = 76)

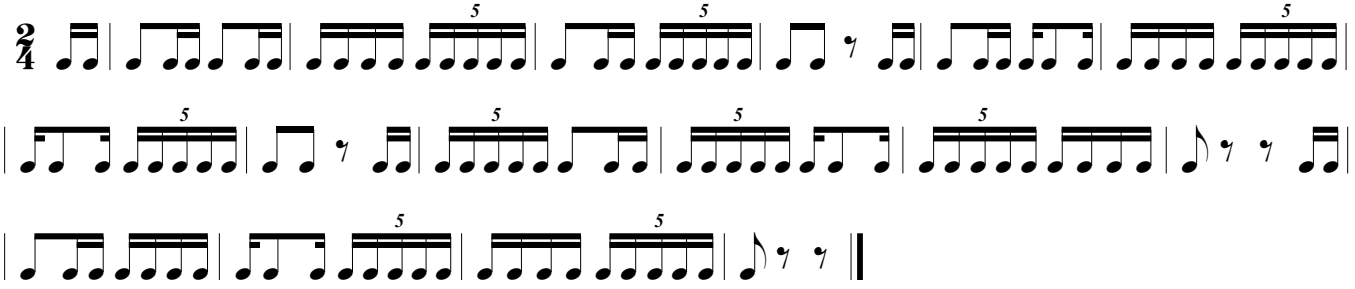
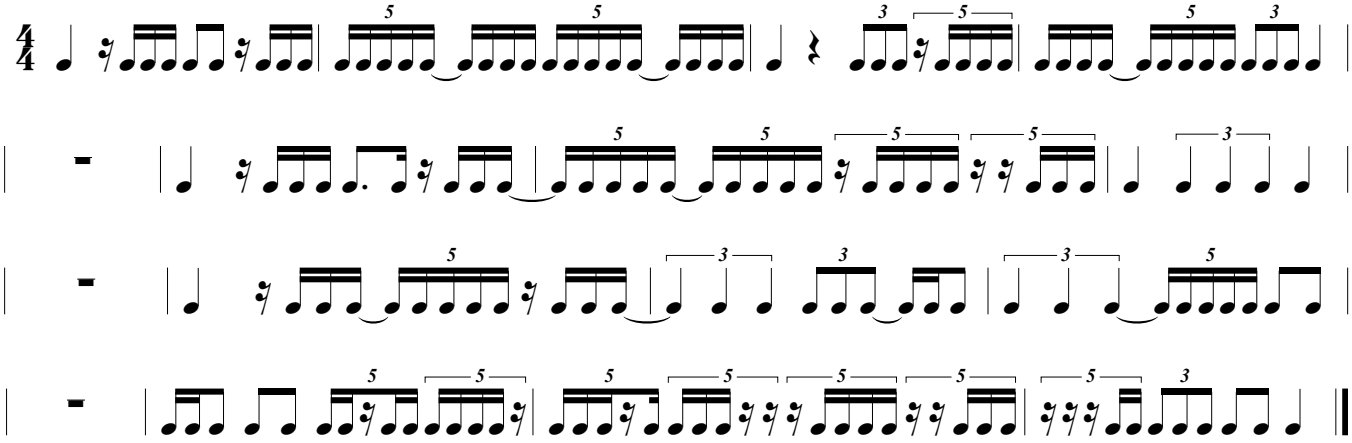


Preparatory Exercise 26.2) ♩ = 48-76

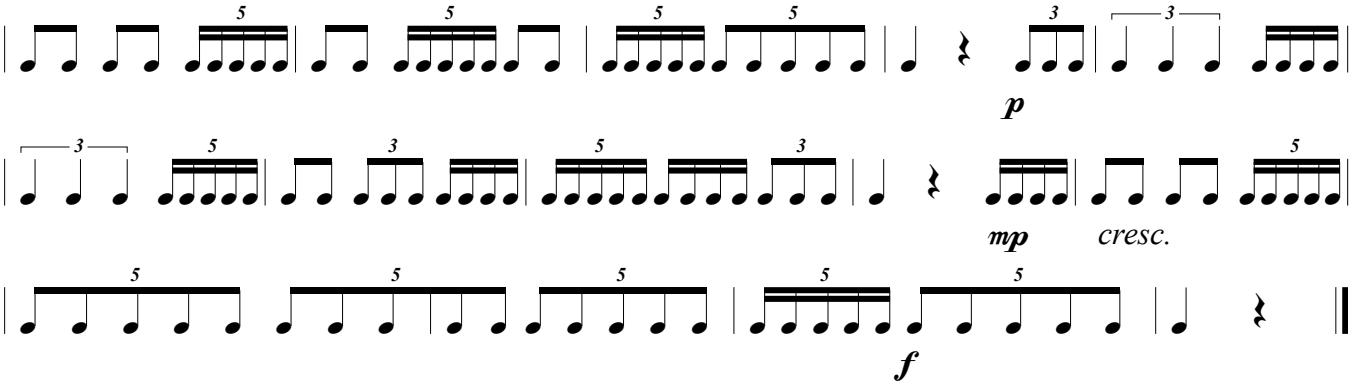

Counting 1 2 2 3 4 5 1 e & a 2 2 3 4 5 1 trip-let 2 2 3 4 5
Kodály ta ti ki ti ki ti ti ki ti ki ti ki ti ki ti tri-o-la ti ki ti ki ti
Takadimi ta ta ka di mi ti ta ka di mi ta ka di mi ti ta ki da ta ka di mi ti
Counting 1 & 2 2 3 4 5 1 2 3 4 5 1 e & a 1 trip-let 2 &
Kodály ti ti ti ki ti ki ti ti ki ti ki ti ti ki ti ki tri-o-la ti ti
Takadimi ta di ta ka di mi ti ta ka di mi ti ta ka di mi ta ki da ta di
Counting 1 & 2 trip-let 1 e & a 2 2 3 4 5
Kodály ti ti tri-o-la ti ki ti ki ti ki ti ki ti
Takadimi ta di ta ki da ta ka di mi ta ka di mi ti

26.C) **Andante** (♩ = 63)

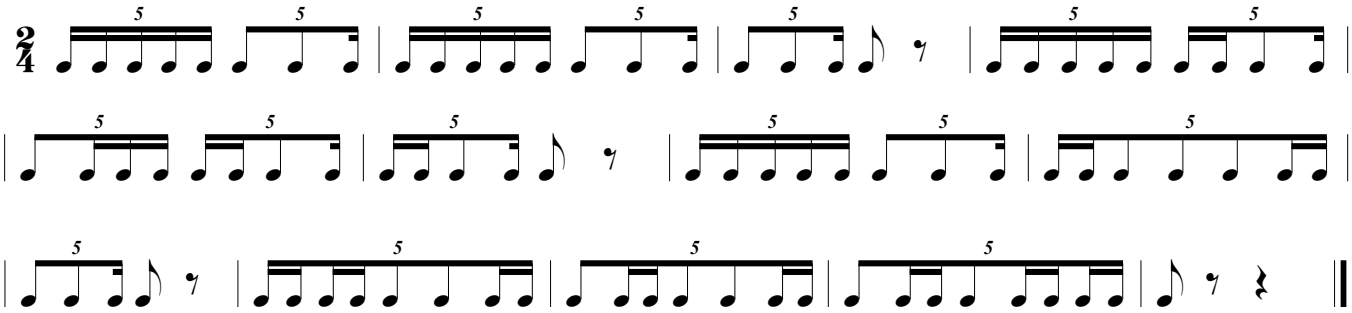


26.D) **Allegro** (♩ = 80)

26.E) **Adagio** (♩ = 58)

Preparatory Exercise 26.3) ♩ = 58-80

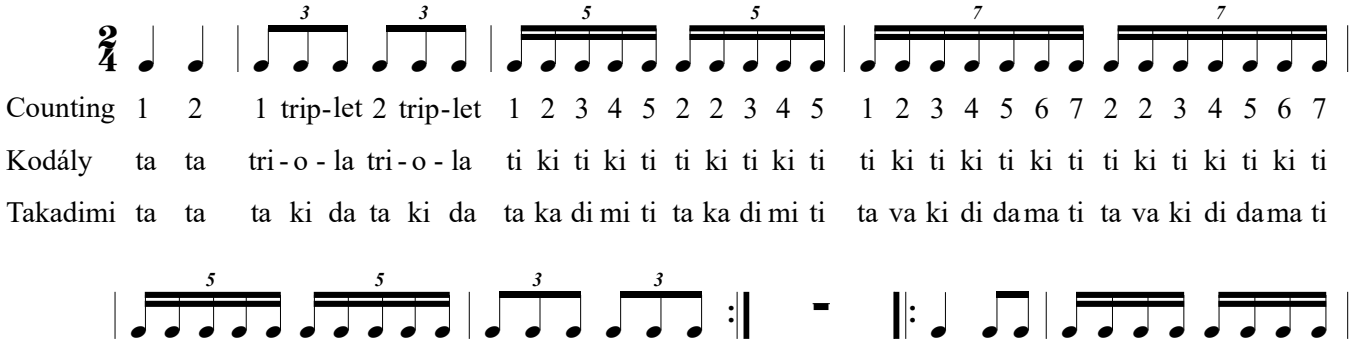
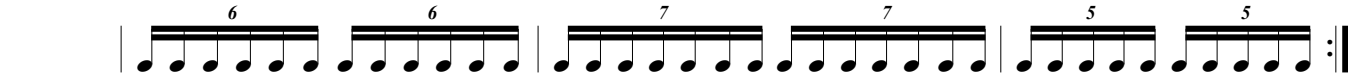
| | | |



26.G) **Andante** (♩ = 60)

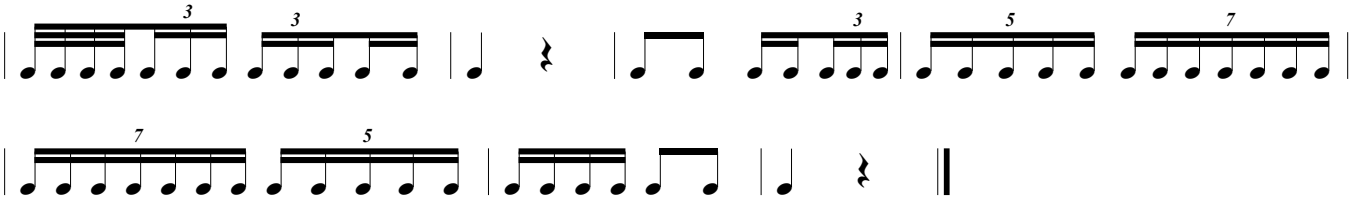


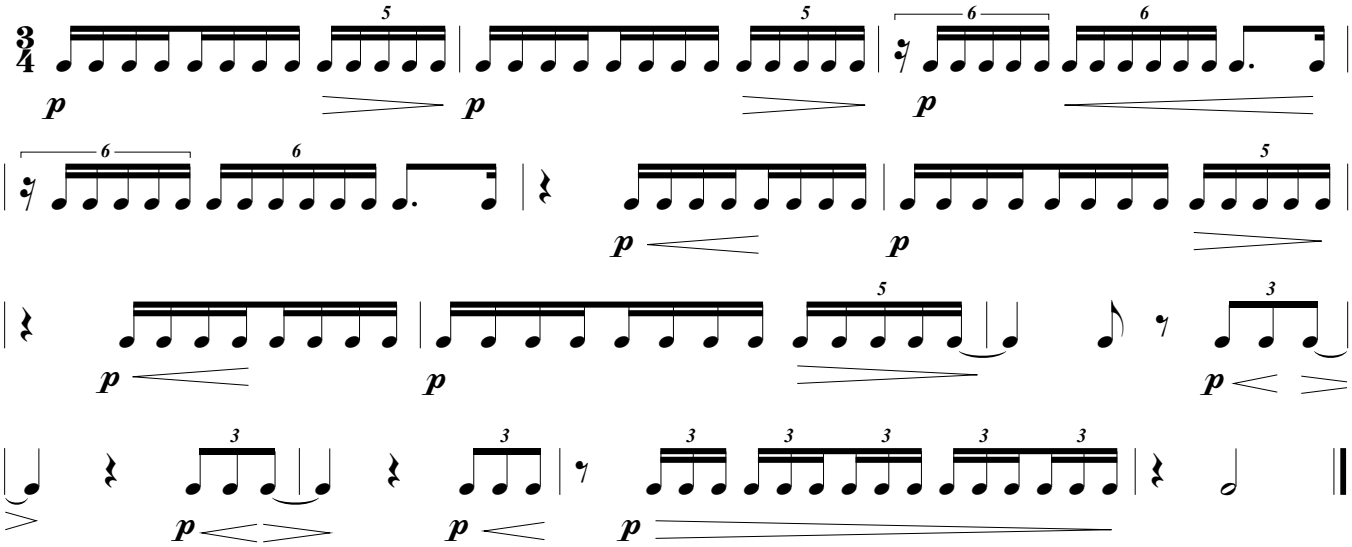
Preparatory Exercise 26.4) ♩ = 44-54

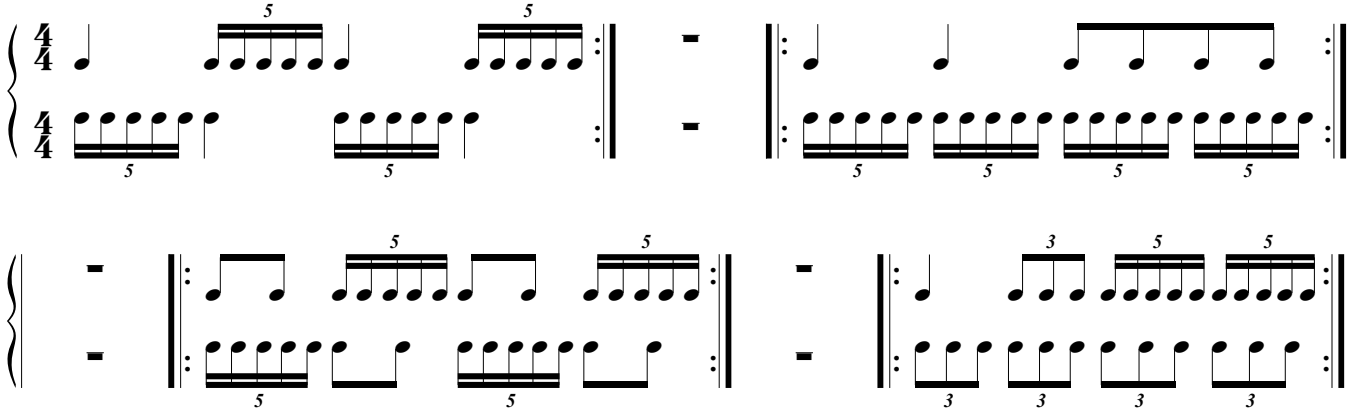


| | | |

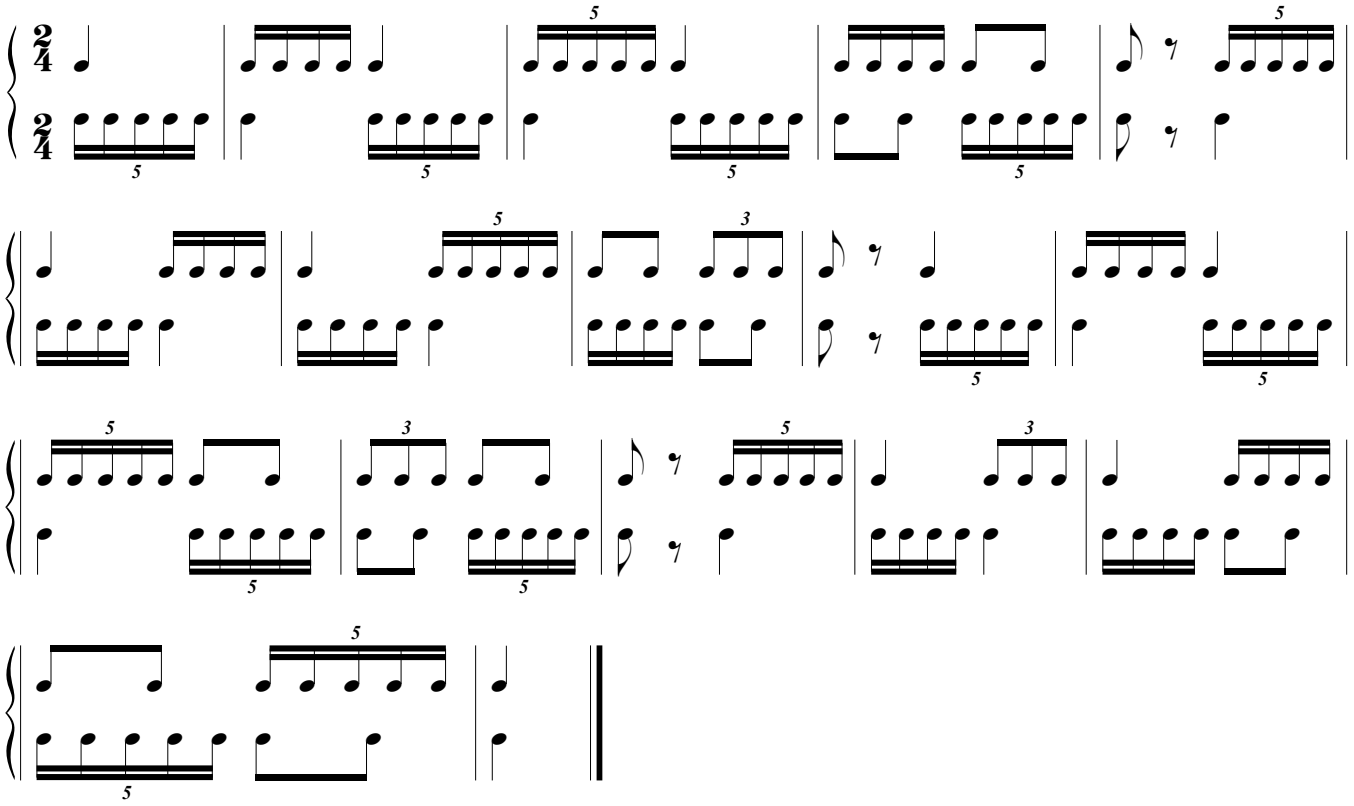
| | | |



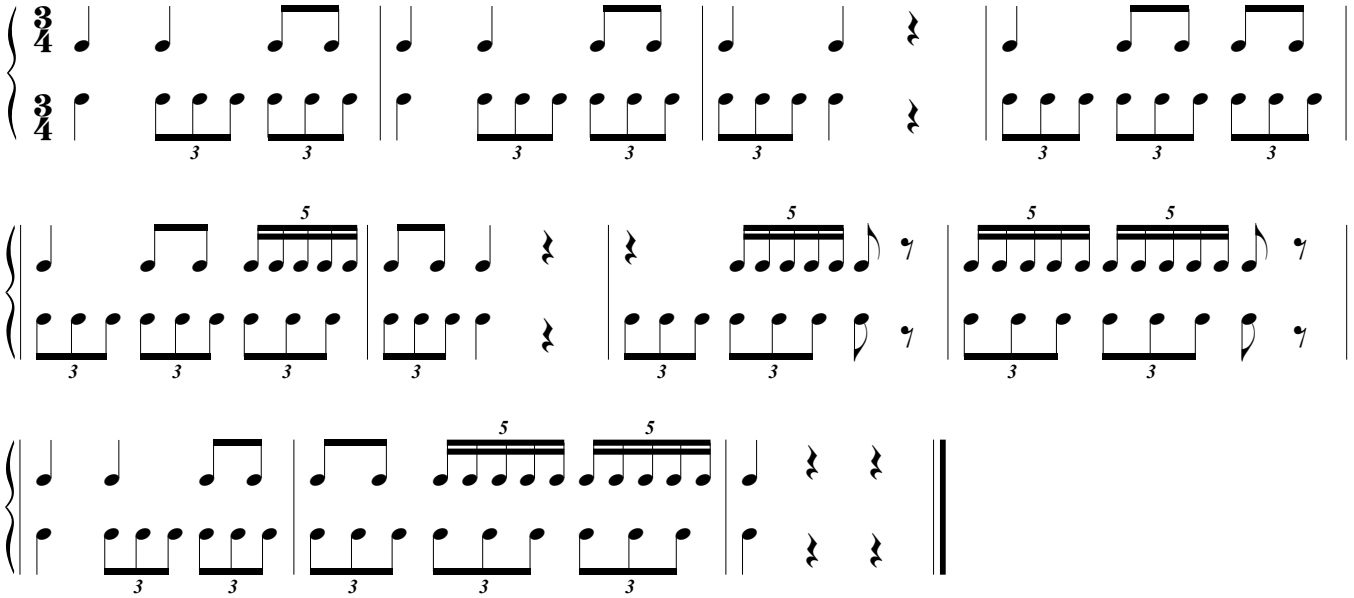
26.J) Claude Debussy (1862 - 1918), from *Première Rhapsodie pour Clarinette* (mm 59-71)
Modérément animé (♩ = 72)

Preparatory Exercise 26.5) ♩ = 40-69



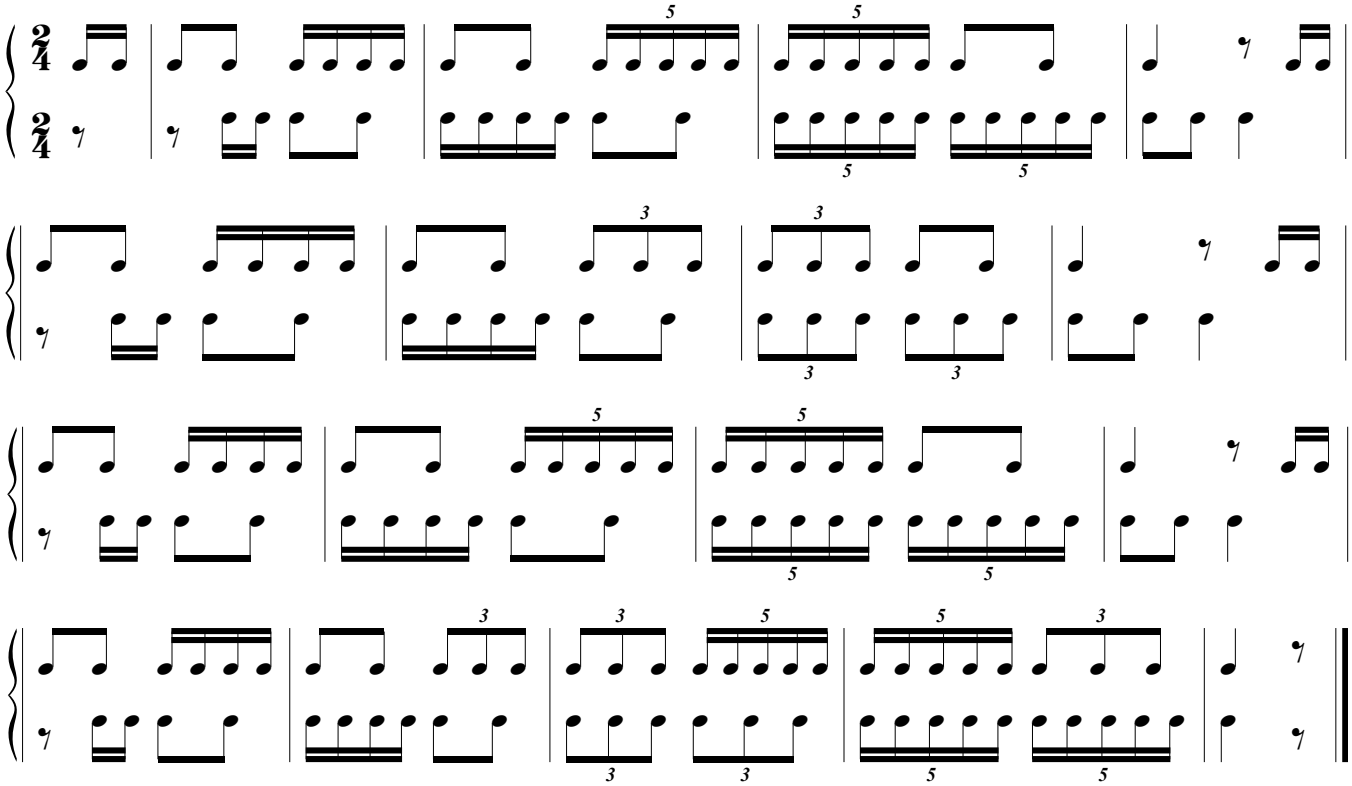
26.K) **Allegretto** (♩ = 63)



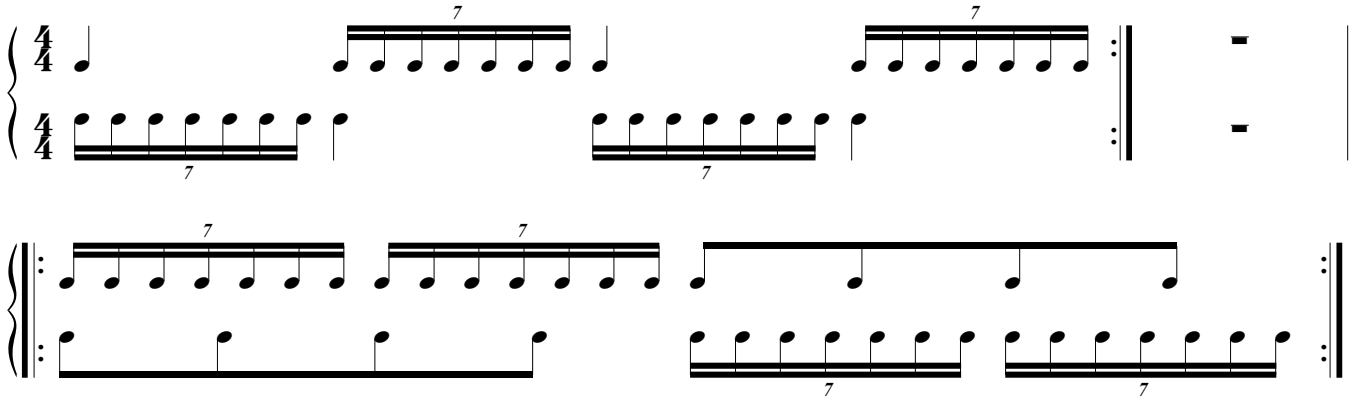
26.L) **Moderato** (♩ = 72)



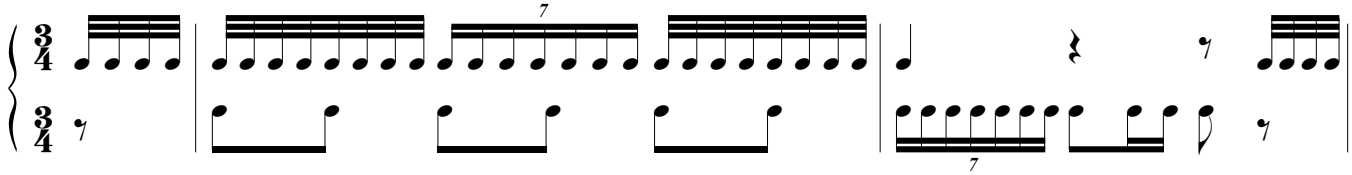
26.M) **Andante** (♩ = 60)

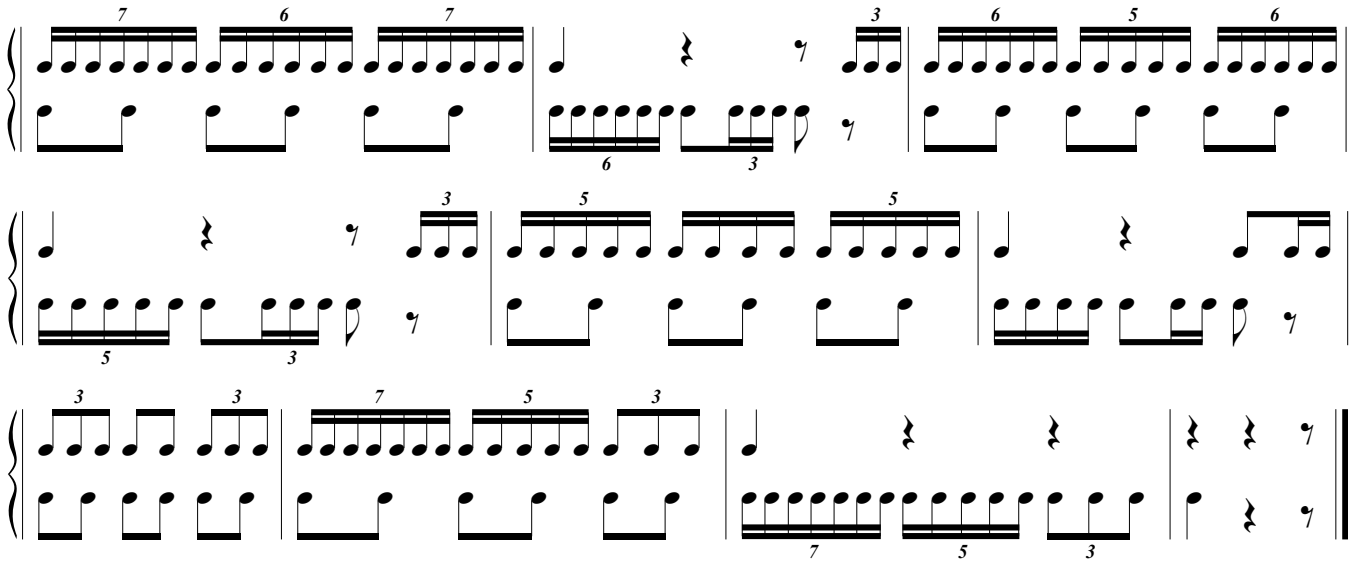


Preparatory Exercise 26.6) ♩ = 40-54

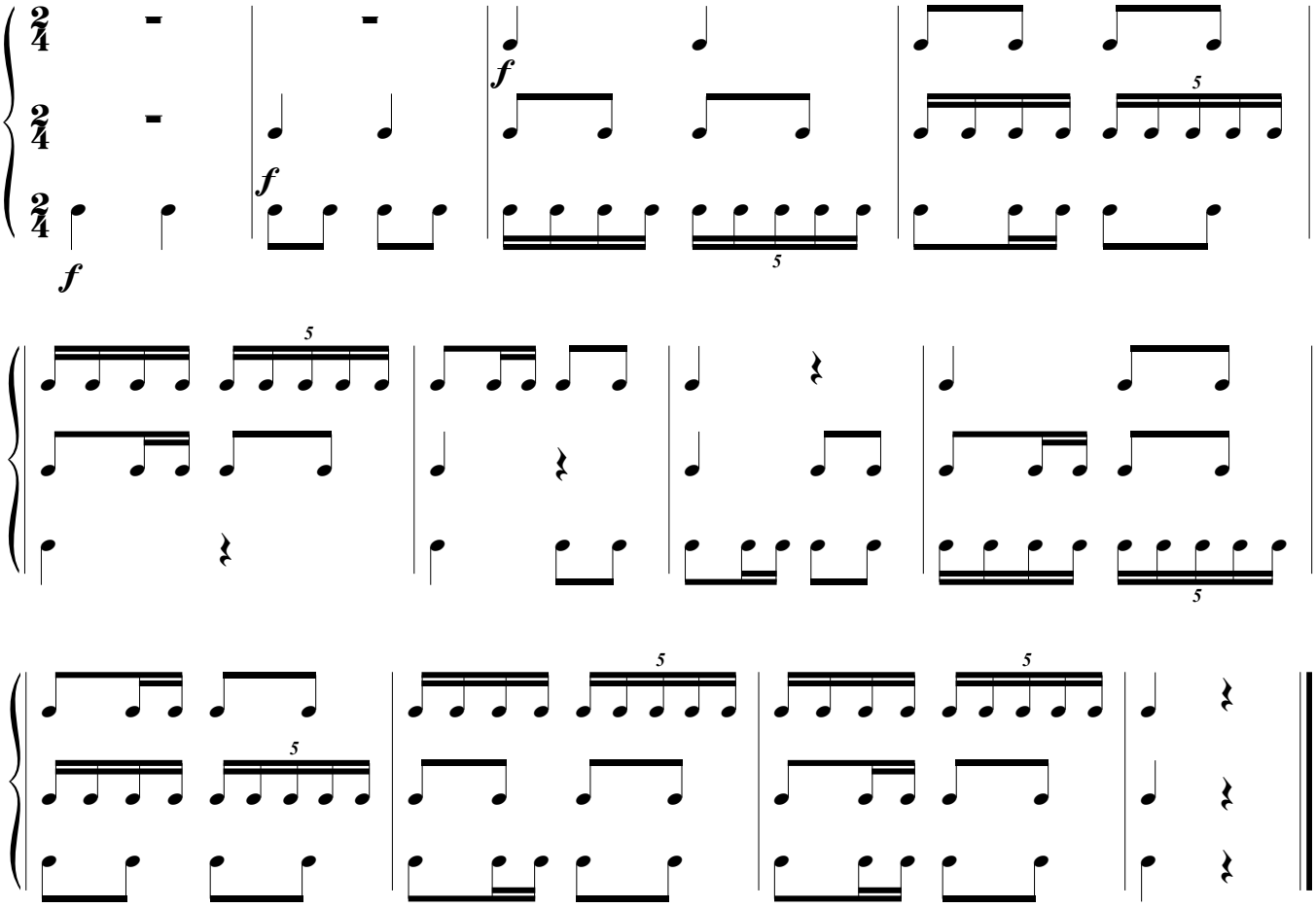


26.N) **Adagio** (♩ = **40**)



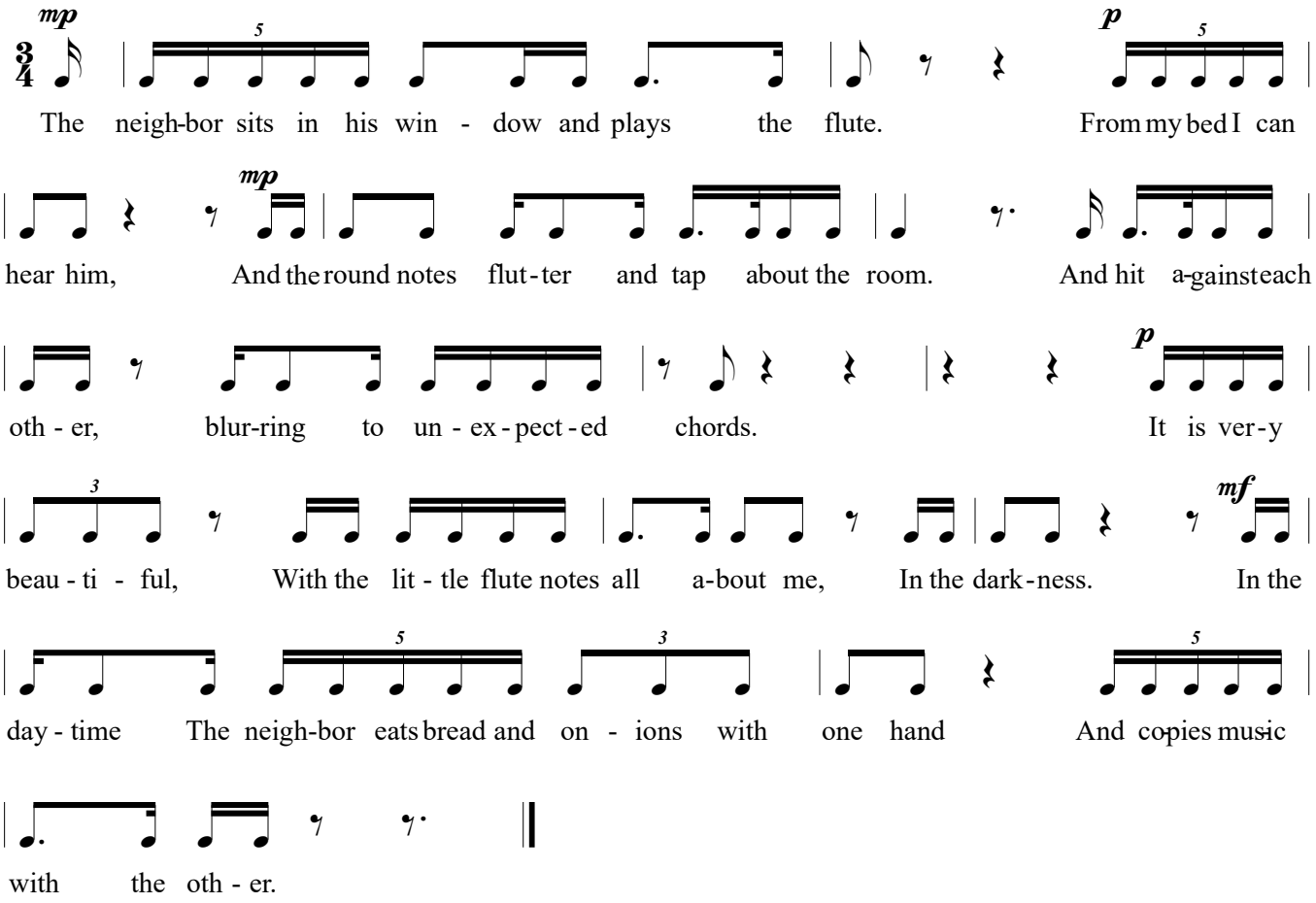


26.O) **Andante** (= 60)



26.P) Amy Lowell (1874 - 1925), from "Music"

Andante (♩ = 60)

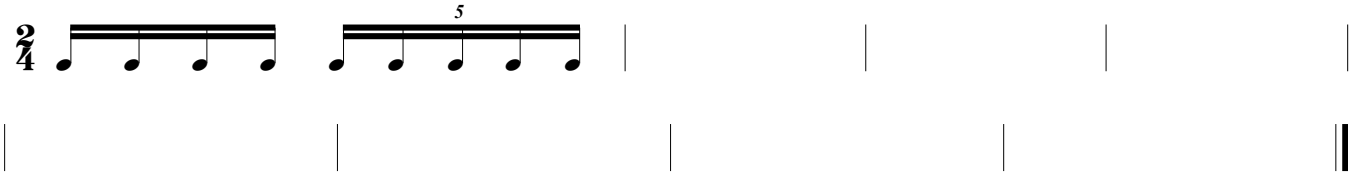

mp
The neigh-bor sits in his win - dow and plays the flute.
p
From my bed I can
mp
hear him, And the round notes flut-ter and tap about the room.
And hit a-gainst each
oth - er, blur-ring to un - ex - pect - ed chords.
p
It is ver-y
beau - ti - ful, With the lit - tle flute notes all a-bout me, In the dark-ness.
mf
In the
day - time The neigh-bor eats bread and on - ions with one hand
And co-pies mu-sic
with the oth - er.

Structured Improvisation

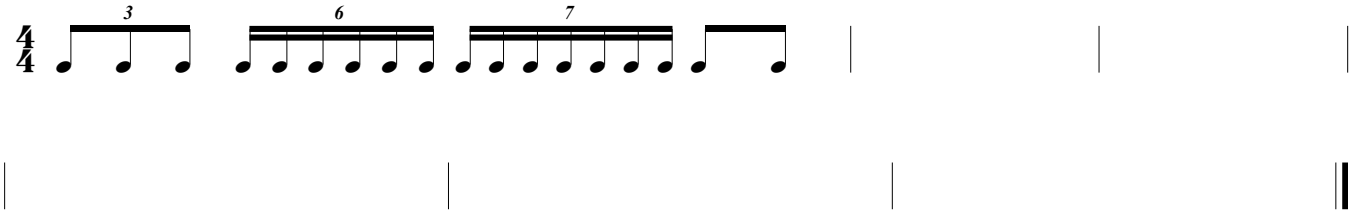
Asymmetric divisions of the beat are more difficult to perform accurately than are symmetric beat divisions. Improvisations in which asymmetric divisions are alternated with symmetric divisions are one way to increase awareness of latent tendencies to skew the performance of asymmetric divisions.

Alternate asymmetric and symmetric beat divisions for the indicated number of measures.

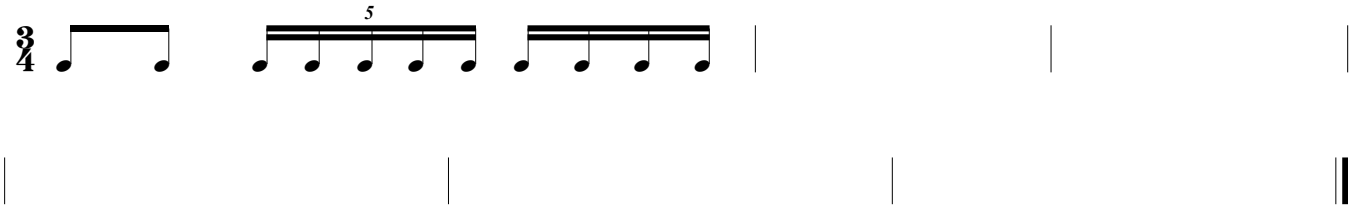
26 IM.1a)



26 IM.1b)

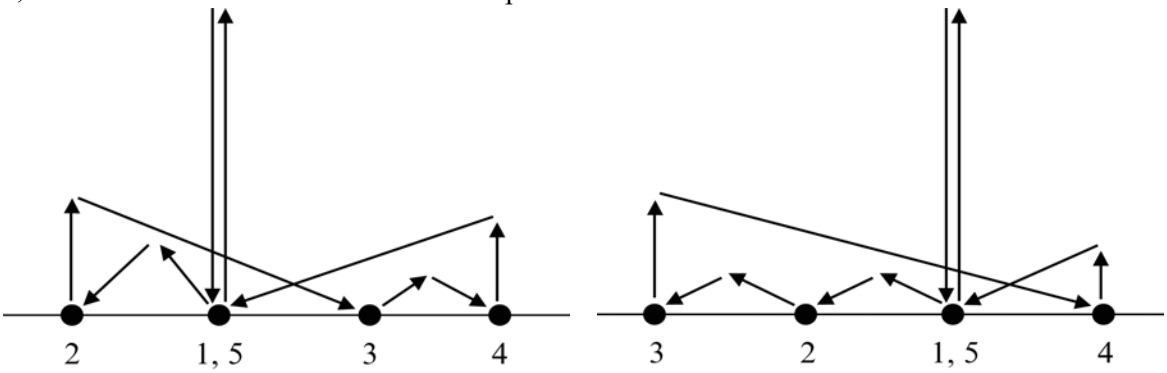


Use symmetric beat divisions for beats one and three and an asymmetric beat division for beat two. Alternately, use asymmetric beat divisions for beats one and three and a symmetric beat division for beat two.

26 IM.2)

27. FIVE-EIGHT AND FIVE-FOUR METER

Meters with five in the numerator are often referred to as asymmetric or composite and may usually be understood as consisting of 2 + 3 or 3 + 2 beats. Where the grouping is consistent, the meter signature will indicate it, as in the first two studies. Where the grouping is not consistent, as in the next three studies, beams will make the groups visible: is 3 + 2, whereas is 2 + 3. Because quarter-eighth is a more normal pattern than eighth-quarter, an eighth between two quarters may be assumed to belong to the first group — is 3 + 2— when there is no contrary indication.

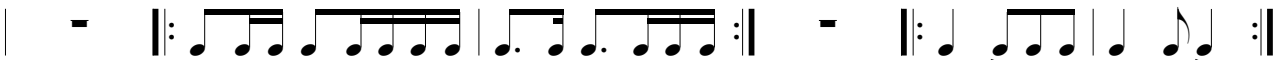
For slower tempi when all five beats are conducted, one standard pattern is a modification of the pattern for conducting four, with an extra motion to the right (as in conducting six) before the upbeat when the pattern is 2 + 3, and an extra motion to the left when the pattern is 3 + 2.



While slow quintuple meter may be understood as having five beats in a measure, five-eight meter is most often not quintuple meter, but duple meter with two unequal beats, one a quarter-note and the other a dotted quarter. When the tempo of the eighth-note is 240 (as in Study 27.A), the quarter is 120 and the dotted quarter is 80, and these slower values are the effective tempo. Most of these studies in five-eight should be understood, and conducted, not with five, but with two unequal beats in a measure. After striving to keep the beat steady, conducting unequal beats may seem strange, but we need to feel these beats physically. The other hand or a foot or metronome may mark the underlying quick pulse to keep the beats in their proper ratios.

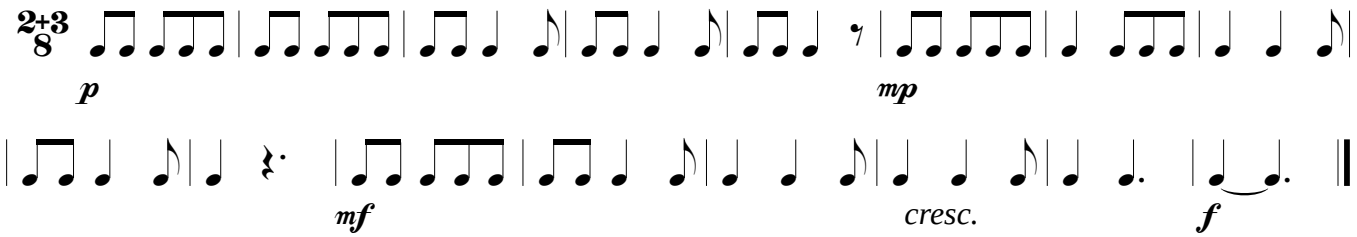
Preparatory Exercise 27.1) = 144-208

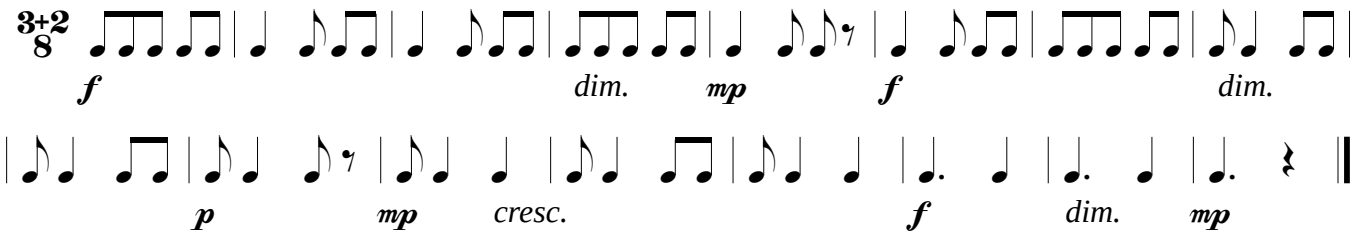
Counting	1 2 3 4 5	1 3	1 2 3 4 5 1 4	1 & 3 4 5 1 & 3 4 a
Kodály	ti ti ti ti ti	ta ta-i	ti ti ti ti ti ta-i ta	ti- ki ti ti ti ti- ki ti ti- ti
Takadimi	ta di ta ki da	ta ta	ta ki da ta di ta ta	ta di da ta di ta di da ta mi



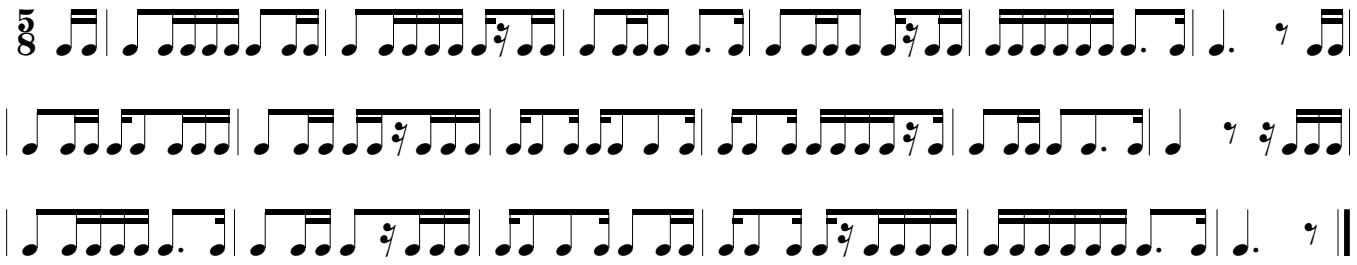
Counting	1 2 & 3 4 & 5 &	1 a 3 & 5 &	1 3 4 5 1 3 4
Kodály	ti ti ki ti ti ki ti ki	ti- ti ti- ki ti ki	ta ti ti ti ta ti ta
Takadimi	ta di mi ta ki di da ma	ta mi ta di da ma	ta ta ki da ta ta ki

Counting	1	2	3	&	4	5	1	2	3	4	5	&
Kodály	ti	ti	ti	ki	ti	ti	ti	ti	ti	ti	ti	ki
Takadimi	ta	ki	da	ma	ta	di	ta	di	ta	ki	da	ma

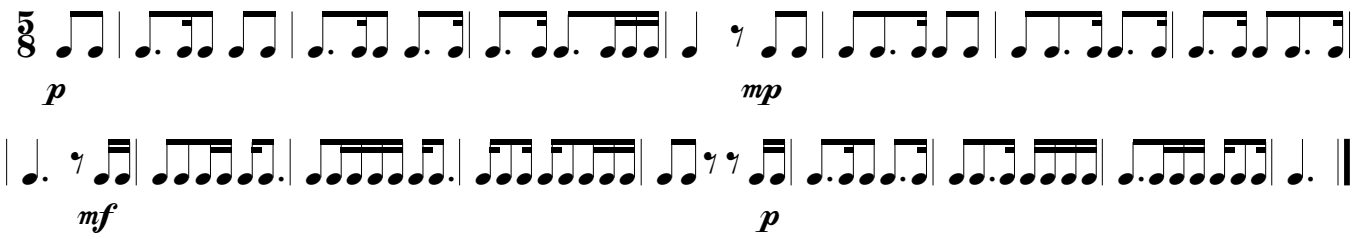
27.A) **Allegro** (in 2) (♪ = 240, ♩ = 120, ♩. = 80)

27.B) **Vivace** (♪ = 330)

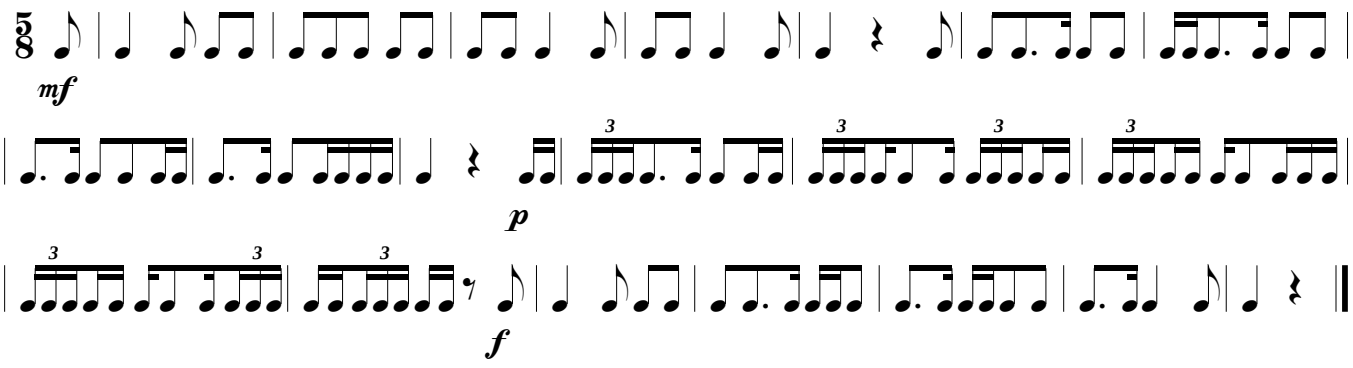


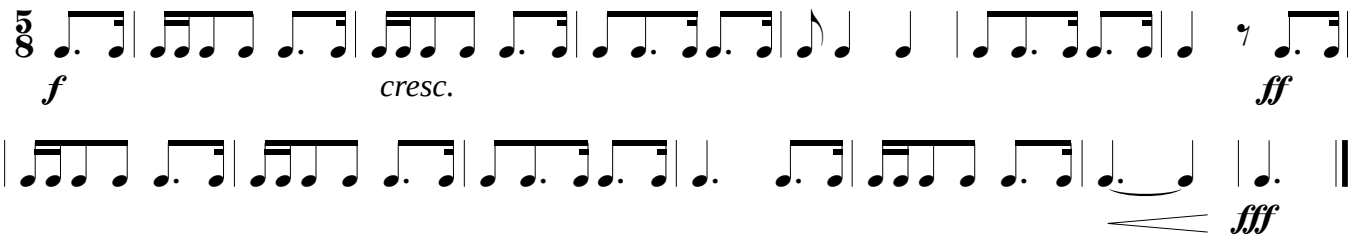
27.C) **Adagio** (♪ = 80)

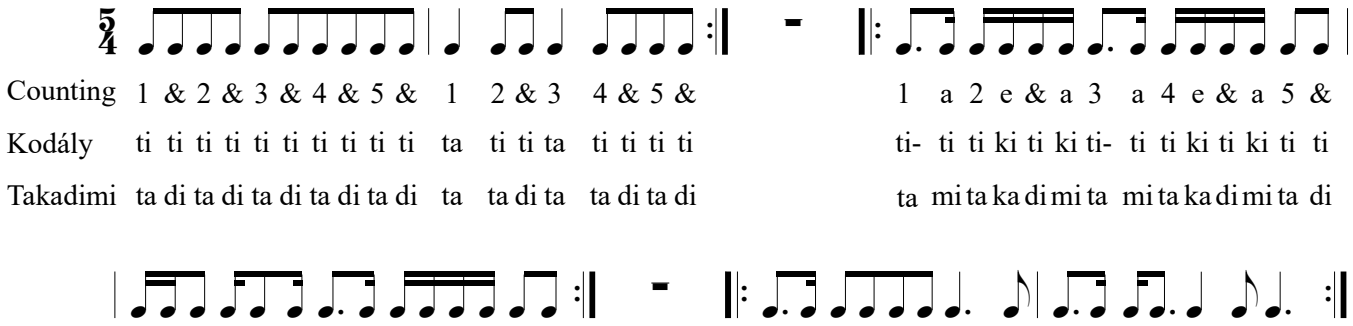


27.D) **Allegro** (♪ = 192)

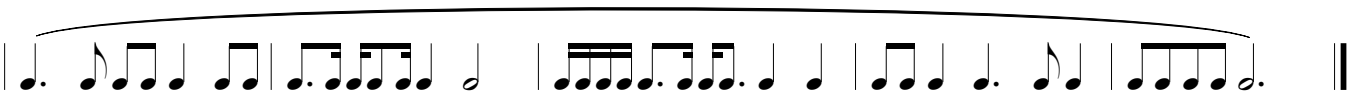
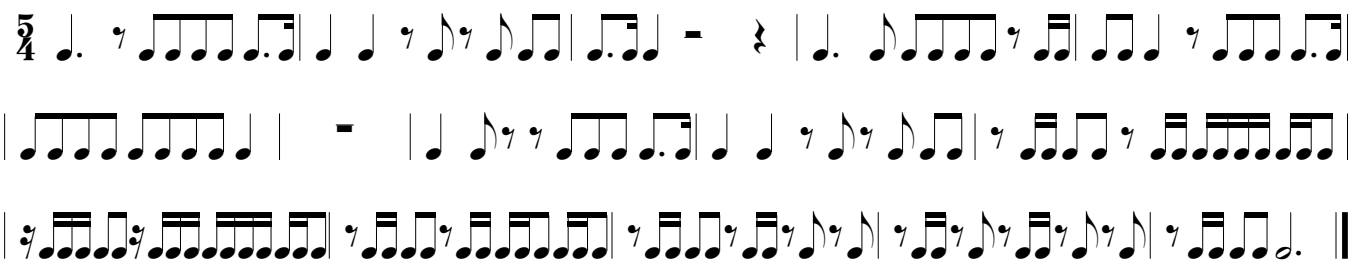


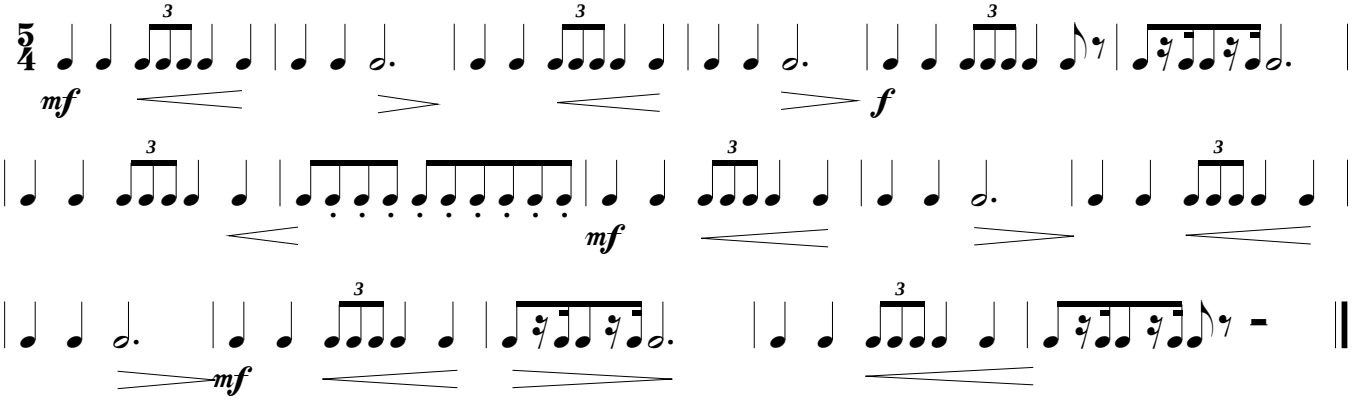
27.E) **Andante** (♪ = 160)

27.F) Gabriel Pierné (1863 - 1937), Nr. 10, from *Ramuntcho* (mm 1-13)
Plus animé que précédemment et très gai



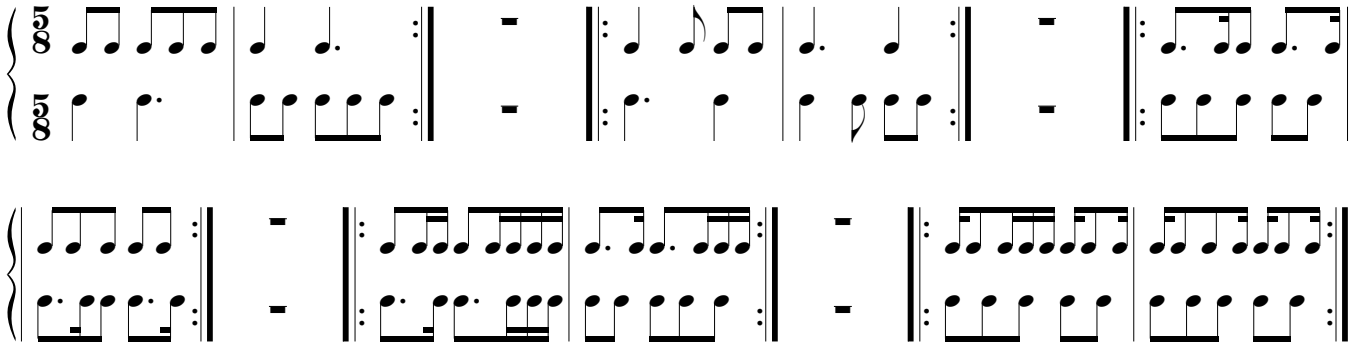
Preparatory Exercise 27.2) ♩ = 40-66

Counting	1 & 2 & 3 & 4 & 5 &	1 a 2 e & a 3 a 4 e & a 5 &
Kodály	ti ti ti ti ti ti ti ti ti ti	ta ti ti ta ti ti ti ti	ti- ti ti ki ti ki ti- ti ti ki ti ki ti ti
Takadimi	ta di ta di ta di ta di ta di	ta ta di ta ta di ta di	ta mi ta ka di mi ta mi ta ka di mi ta di

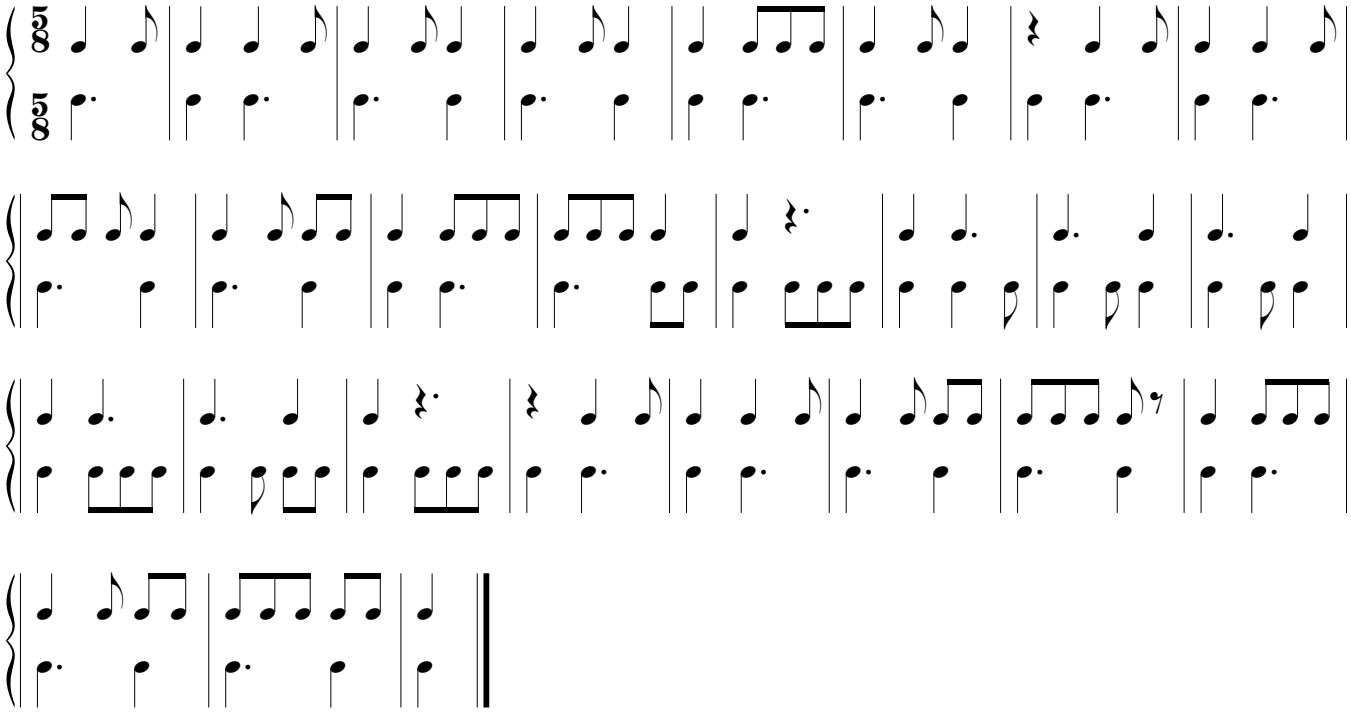
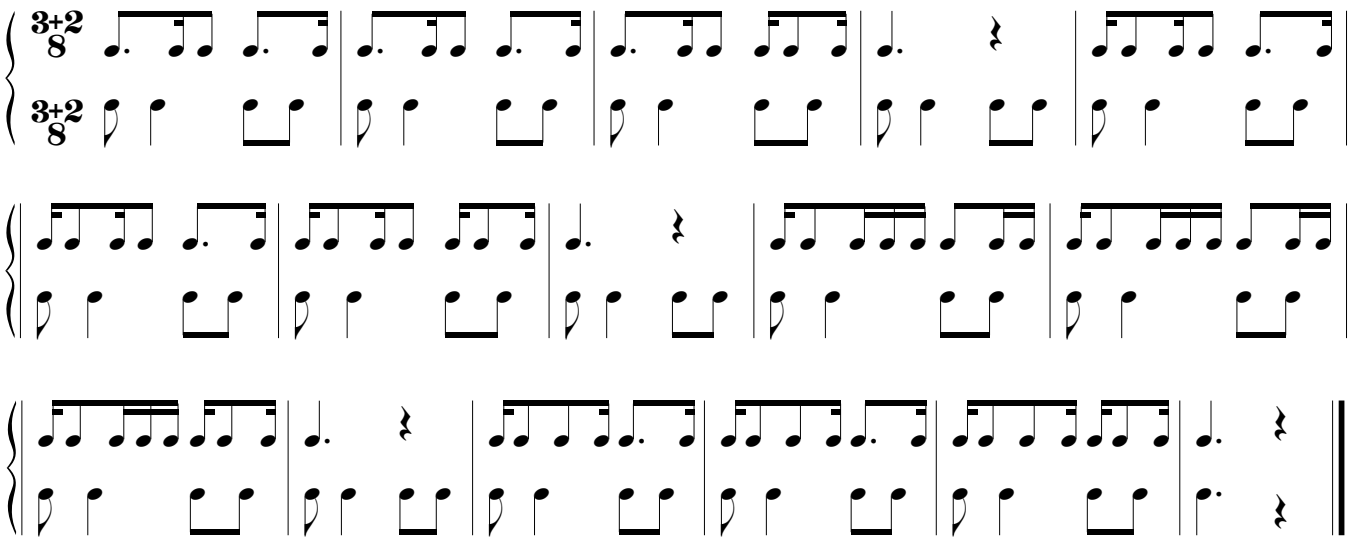
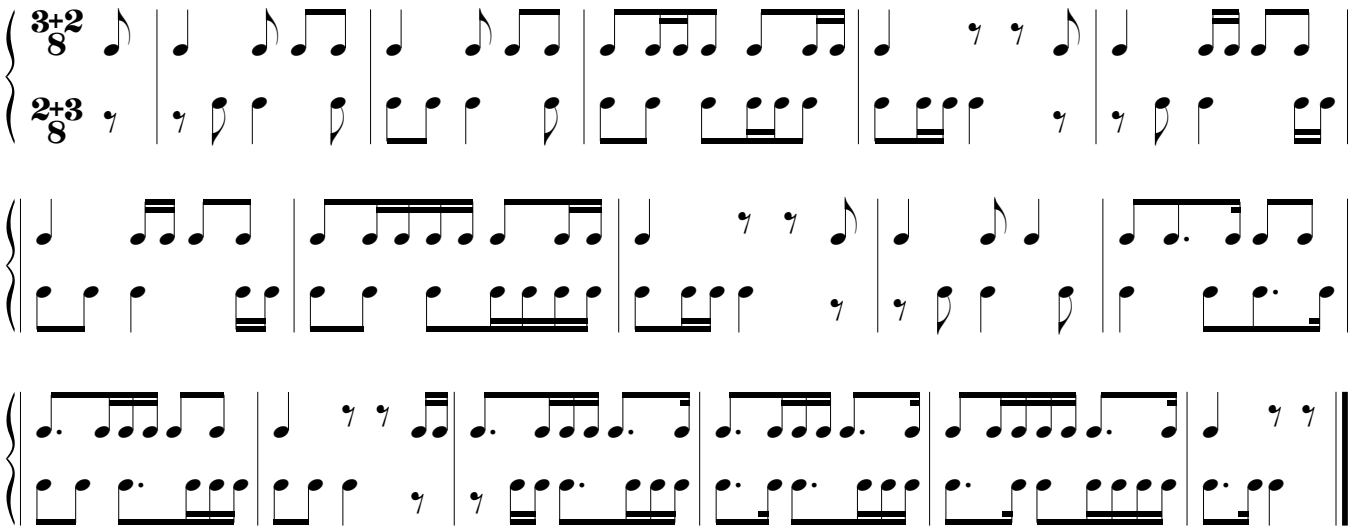
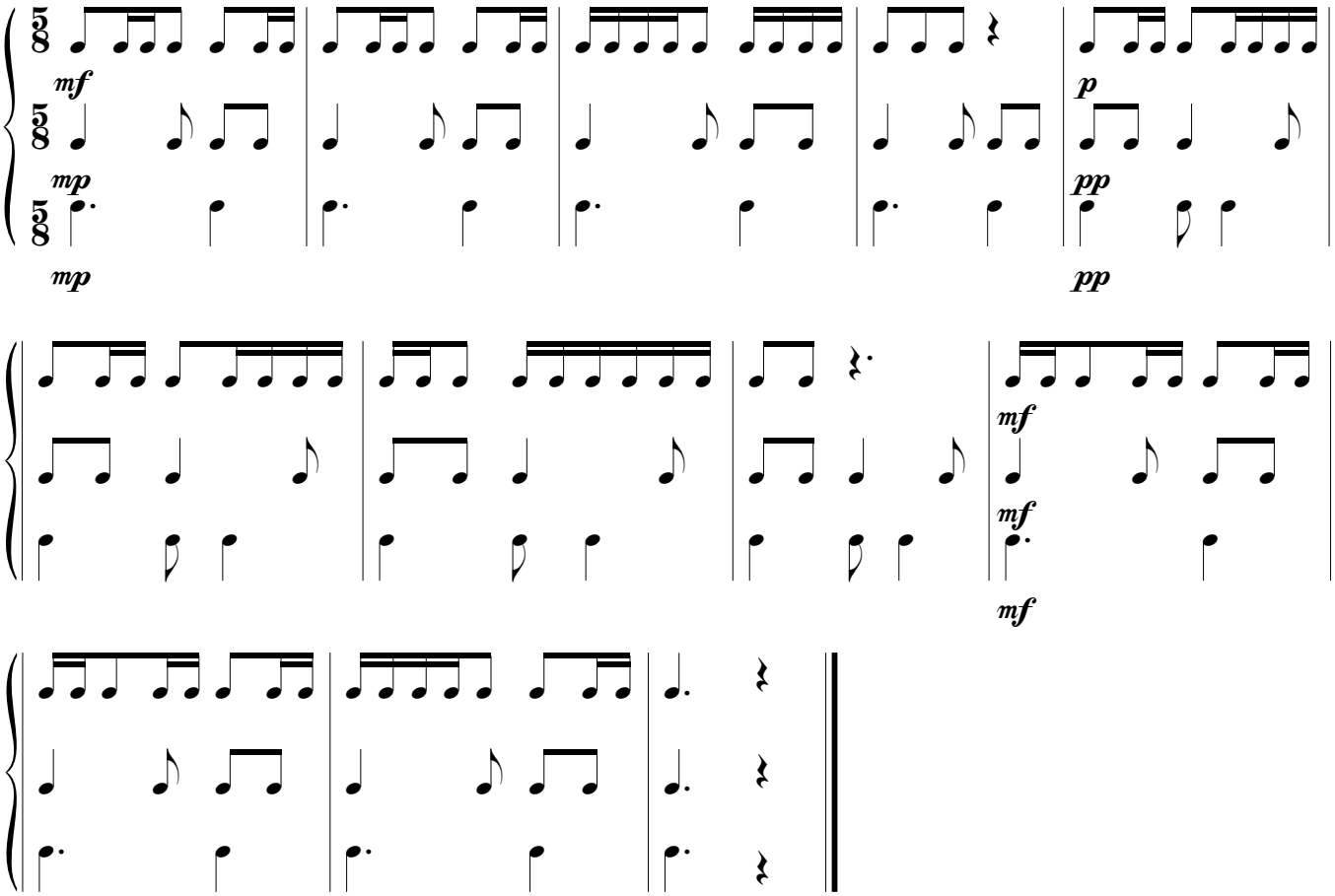
Counting	1 e & 2 e a 3 a 4 e & a 5 &	1 a 2 & 3 & 4 & & 1 a 2 e 3 4 &
Kodály	ti ki ti ti ki- ki ti- ti ti ki ti ki ti ti	ti- ti ti ti ti ti ta-i ti ti- ti ti ki ta ti ta-i
Takadimi	ta ka di ta ka mi ta mi ta ka di mi ta di	ta mi ta di ta di ta di ta mi ta ka ta ta di

27.G) **Andantino** (♩ = 88)

27.H) **Allegro** (♩ = 96)

27.I) Pyotr Ilyich Tchaikovsky (1840 - 1893), from *Symphonie Pathétique*, Nr. 6, Op. 71, II (mm 1-16)
Allegro con grazia (♩ = 144)

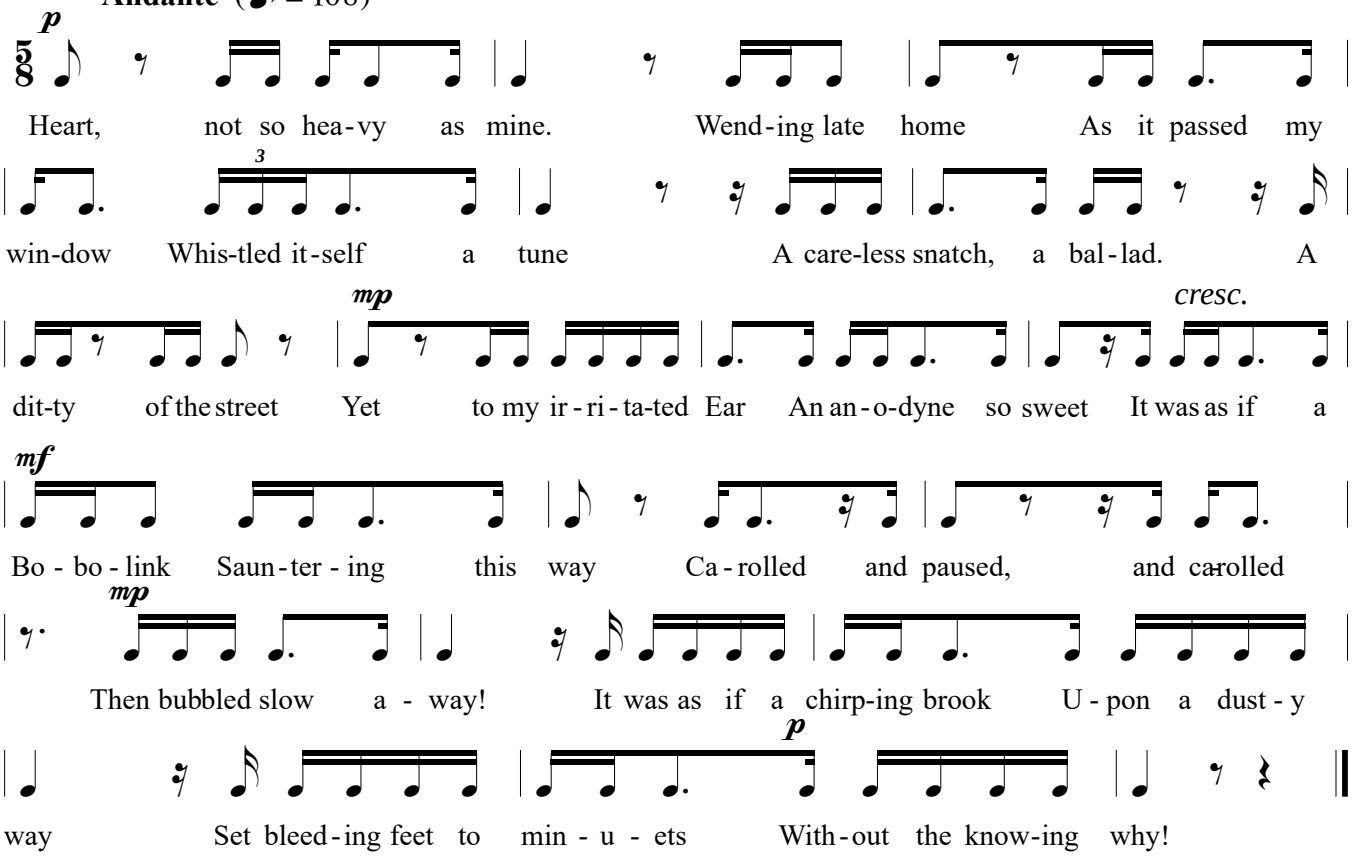


Preparatory Exercise 27.3) ♪ = 100-176



27.J) **Presto** (= 234)

27.K) **Andante** (= 108)

27.L) **Allegretto (♪ = 132)**

27.M) **Vivace** (♪ = 208)

27.N) Emily Dickenson (1830 - 1886), "Heart not so heavy as mine"

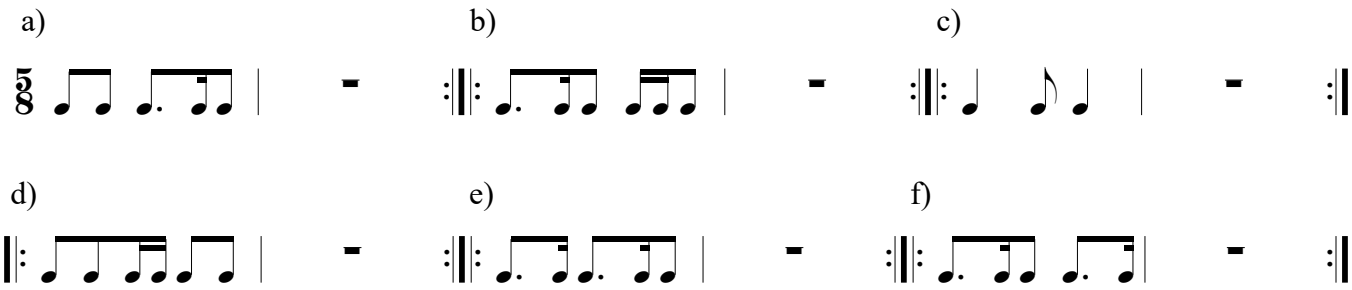
Andante (♪ = 108)


p
Heart, not so hea-vy as mine. Wend-ing late home As it passed my
win-dow Whis-tled it-self a tune A care-less snatch, a bal-lad. A
mp
cresc.
dit-ty of the street Yet to my ir-ri-ta-ted Ear An an-o-dyne so sweet It was as if a
mf
Bo - bo - link Saun-ter - ing this way Ca-rolled and paused, and ca-rolled
mp
Then bubbled slow a - way! It was as if a chirp-ing brook U - pon a dust - y
p
way Set bleed-ing feet to min - u - ets With-out the know-ing why!

Structured Improvisation

Successful improvising in quintuple meter obtains when an intuitive sense of the constant shift between simple and compound beat division is developed. First attempts at improvising in quintuple meter should be made keeping the grouping consistent.

27 IM.1) Improvise a single measure following the measure given. Repeat each several times. When fluency is achieved, improvise two or three measures after those given, keeping the grouping consistent.



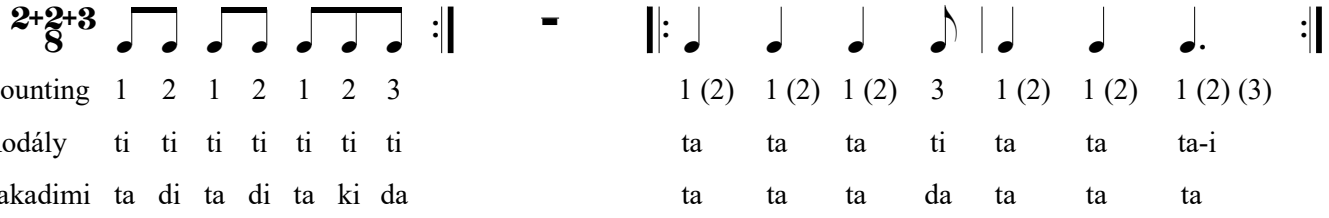
27 IM.2) When comfortable with the above drill, repeat but reverse the grouping for the improvised measures.

28. MORE METERS WITH UNEQUAL BEATS

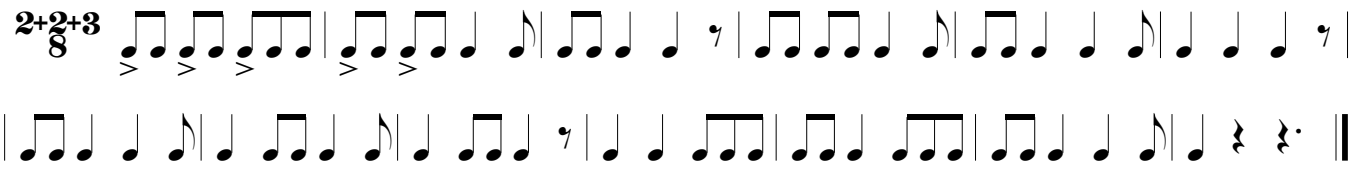
The meters in this chapter combine dotted and undotted beats just as five-eight and five-four meters do. Here, in each case, the meter signature makes the sequence of the beats explicit. For example, $\frac{2+2+3}{8}$ is $\frac{7}{8}$, but with three beats of which the first two are quarters and the third is a dotted quarter. Conducting again helps us become comfortable with patterns of unequal beats, and tapping the underlying beat division helps us keep the proportions accurate.

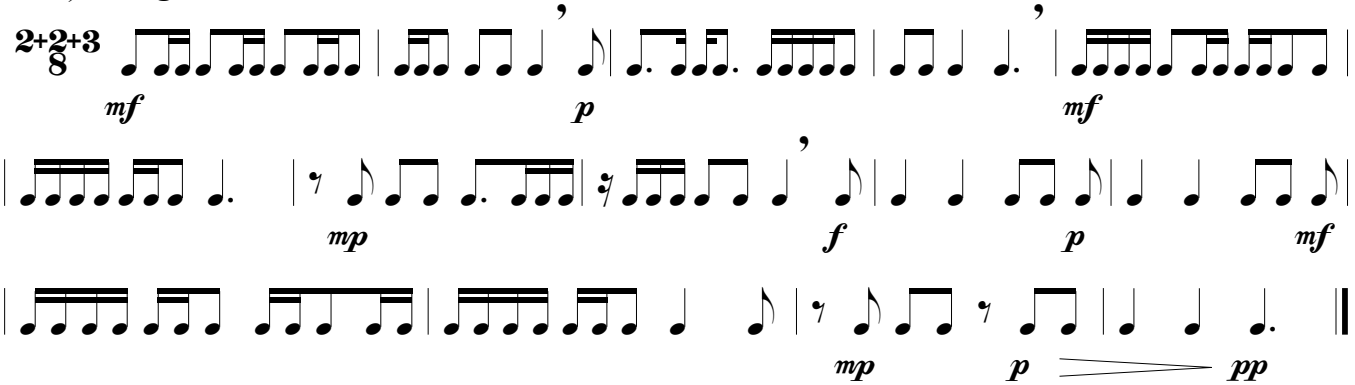
it is sometimes helpful to count beat divisions in meters with unequal beats, as was done with compound meters and in Chapter 18 where the tempi were slow and there were many small subdivisions of the beat.

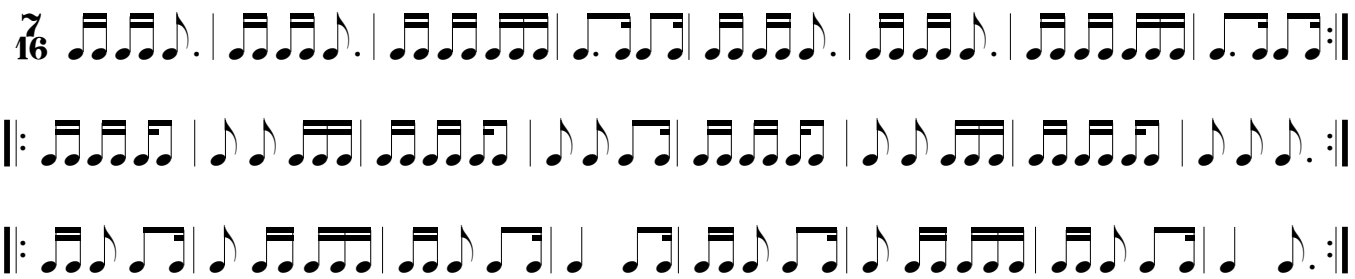
Preparatory Exercise 28.1) ♪ = 160-280


2+2+3 / 8
Counting 1 2 1 2 1 2 3 | 1 (2) 1 (2) 1 (2) 3 1 (2) 1 (2) 1 (2) (3)
Kodály ti ti ti ti ti ti ti | ta ta ta ti ta ta ta-i
Takadimi ta di ta di ta ki da | ta ta ta da ta ta ta

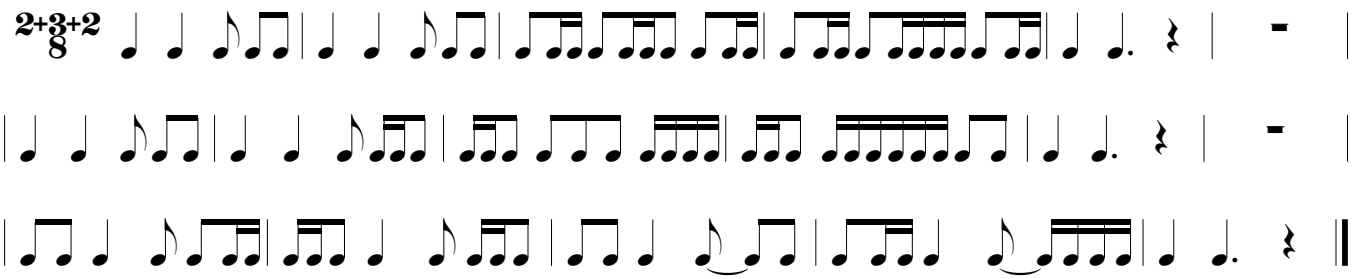
28.A) **Allegro** (♩ = 138, ♩. = 92)

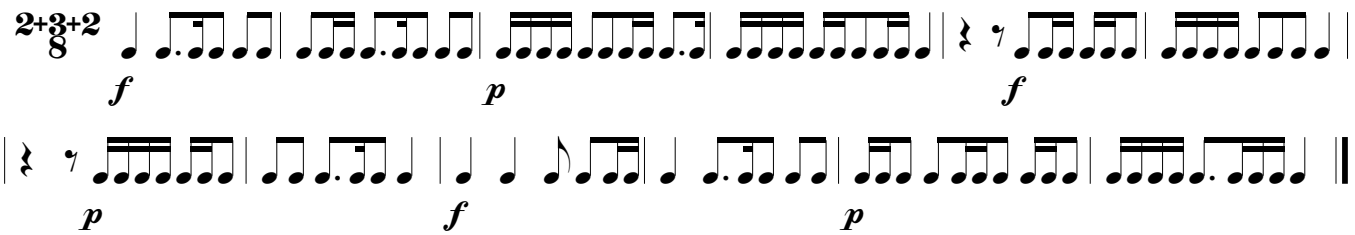


28.B) **Allegretto** (♩ = 109, ♩. = 72)

28.C) Traditional Bulgarian bagpipe tune

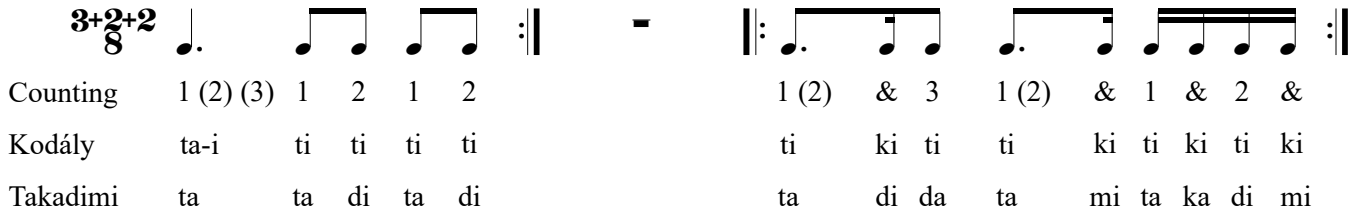
Presto (= 400)

Preparatory Exercise 28.2) = 160-280

Counting	1	2	1 (2)	3	1	2			1	2	&	1	2	&	3	1	2	&			
Kodály	ti	ti	ta	ti	ti	ti			ti	ti	ki	ti	ti	ki	ti	ti	ti	ki			
Takadimi	ta	di	ta	da	ta	di			ta	di	mi	ta	ki	di	da	ta	di	mi			

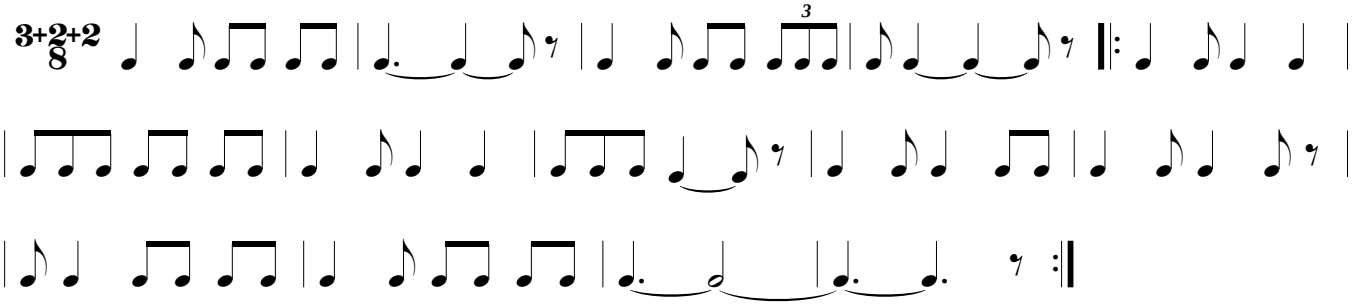
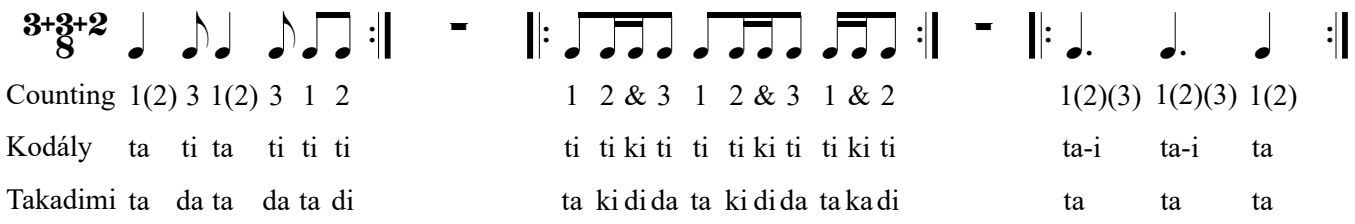
28.D) **Allegretto** (= 192)

28.E) **Adagio** (= 108)

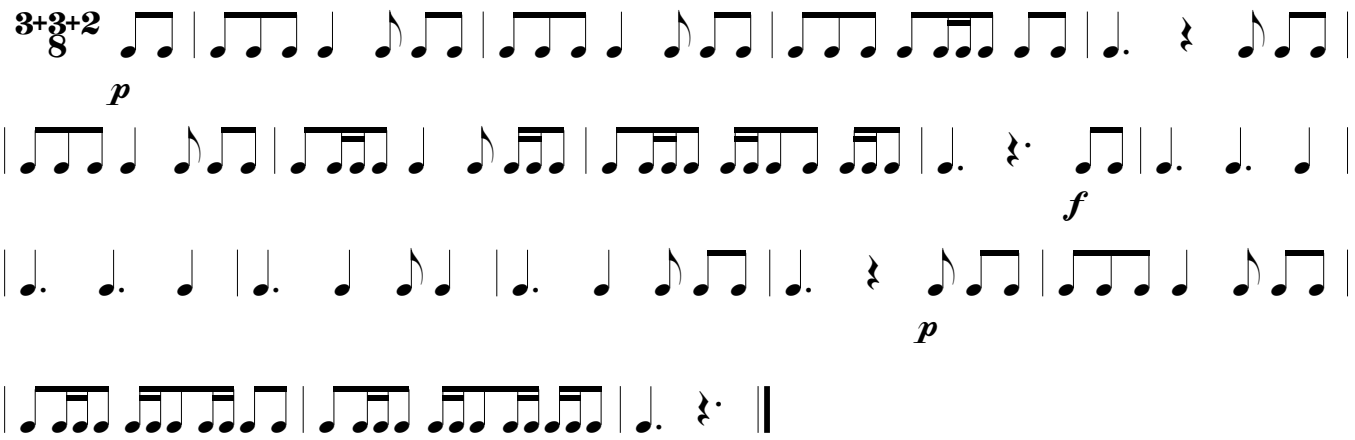
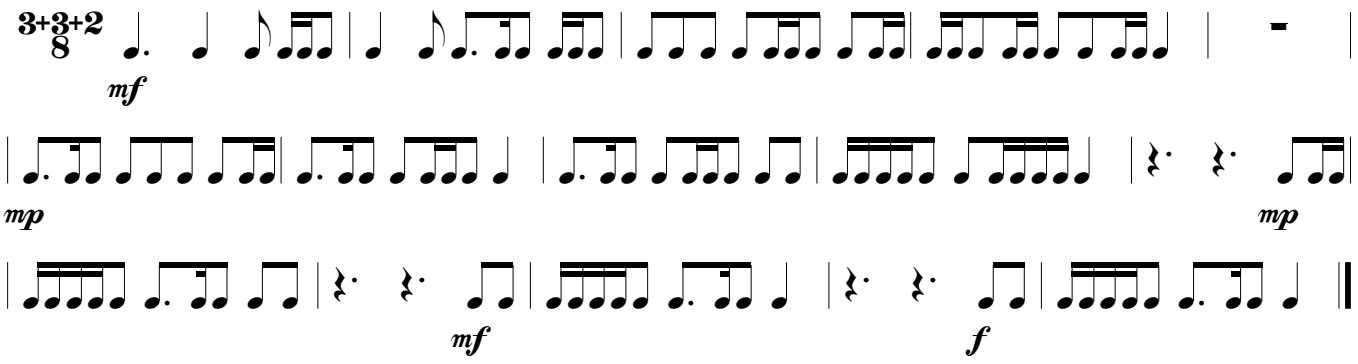


Preparatory Exercise 28.3) ♪ = 160-280

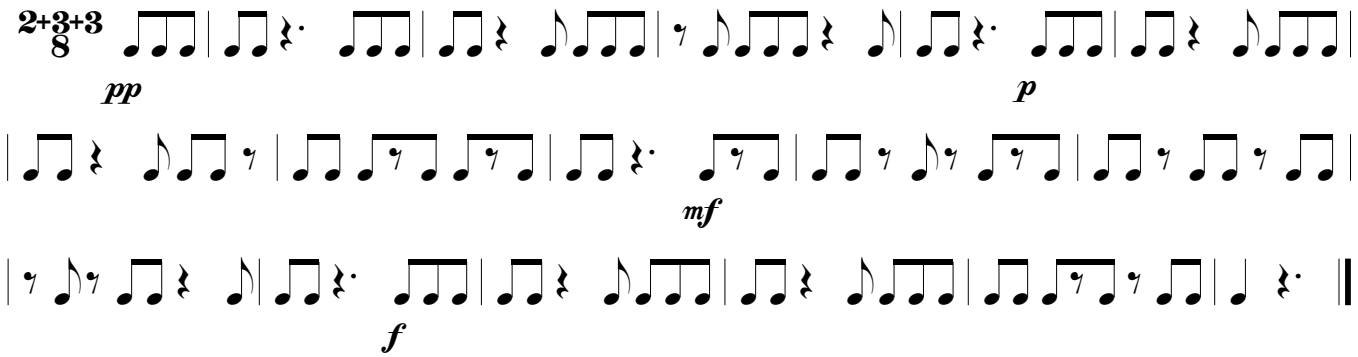
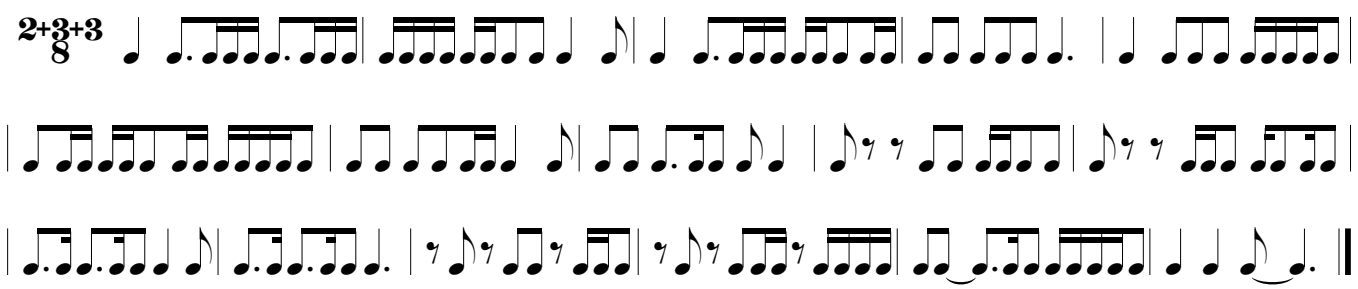


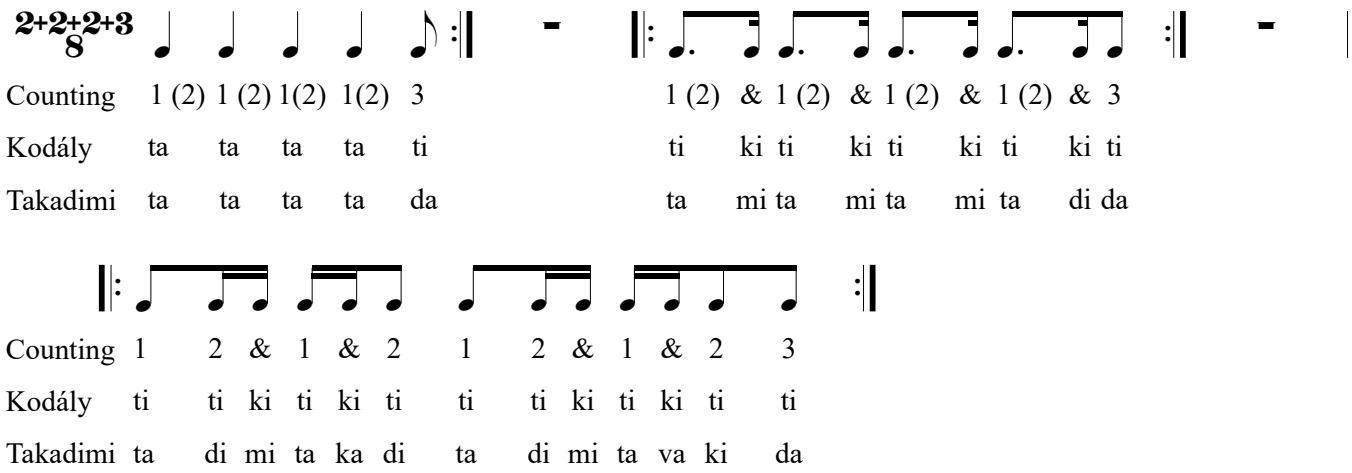
28.F) "Jovano, Jovanke," traditional Macedonian

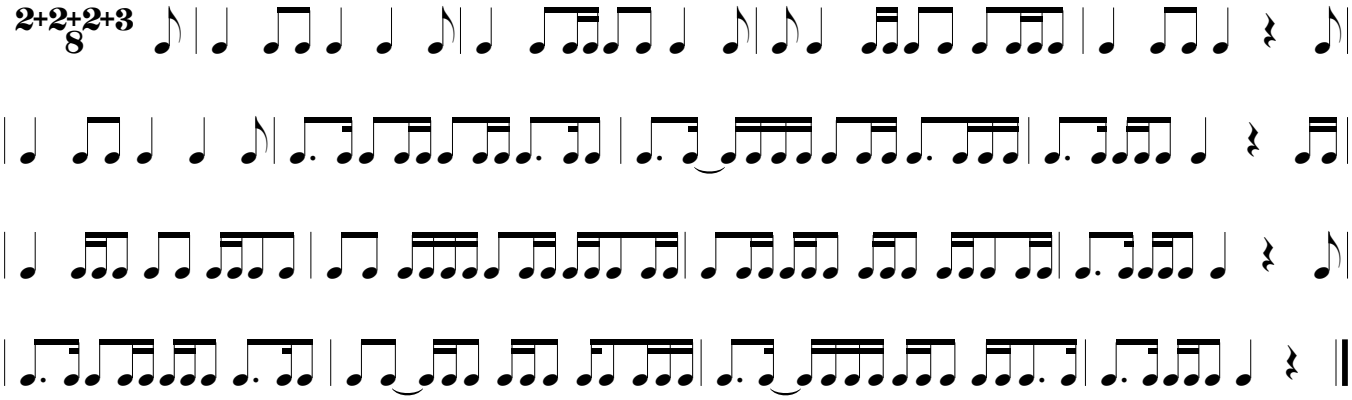
Andante (♪ = 196)

Preparatory Exercise 28.4) ♪ = 160-280

3+3+2 / 8
Counting 1(2) 3 1(2) 3 1 2 | 1 2 & 3 1 2 & 3 1 & 2 | 1(2)(3) 1(2)(3) 1(2)
Kodály ta ti ta ti ti ti | ti ti ki ti ti ti ki ti ti ki ti | ta-i ta-i ta
Takadimi ta da ta da ta di | ta ki di da ta ki di da ta ka di | ta ta ta

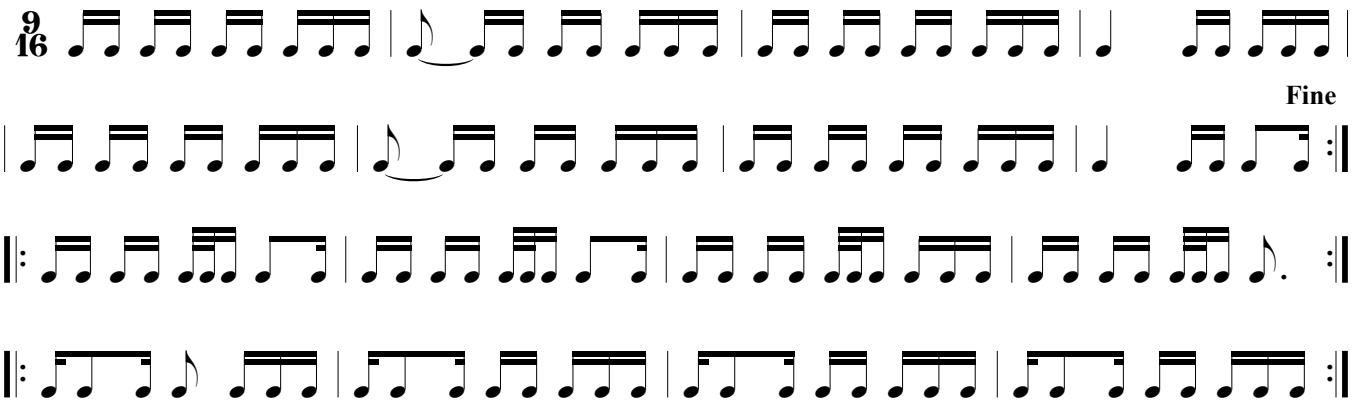
28.G) **Allegretto** (♪ = 208)

28.H) **Grazioso** (♪ = 180)

Preparatory Exercise 28.5) ♪ = 160-280

Counting	1	2	1	2	3	1	2	3		1	(2)	&	1	(2)	&	3	1	(2)	&	3	&		
Kodály	ti	ti	ti	ti	ti	ti	ti	ti		ti		ki	ti		ki	ti	ti		ki	ti	ki		
Takadimi	ta	di	ta	ki	da	ta	ki	da		ta		mi	ta		di	da	ta		di	da	ma		

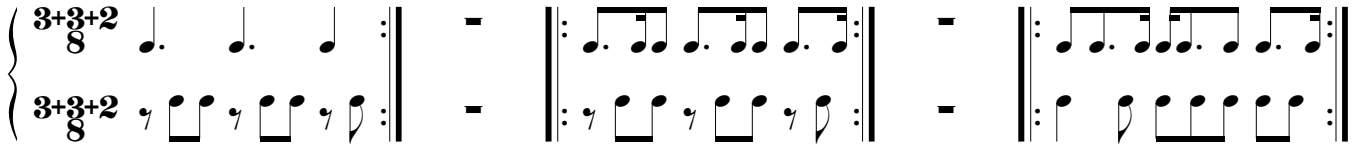
28.I) **Vivo** (♩ = 162, ♩. = 108)

28.J) **Con fuoco** (♪ = 266)

Preparatory Exercise 28.6) ♪ = 160-280

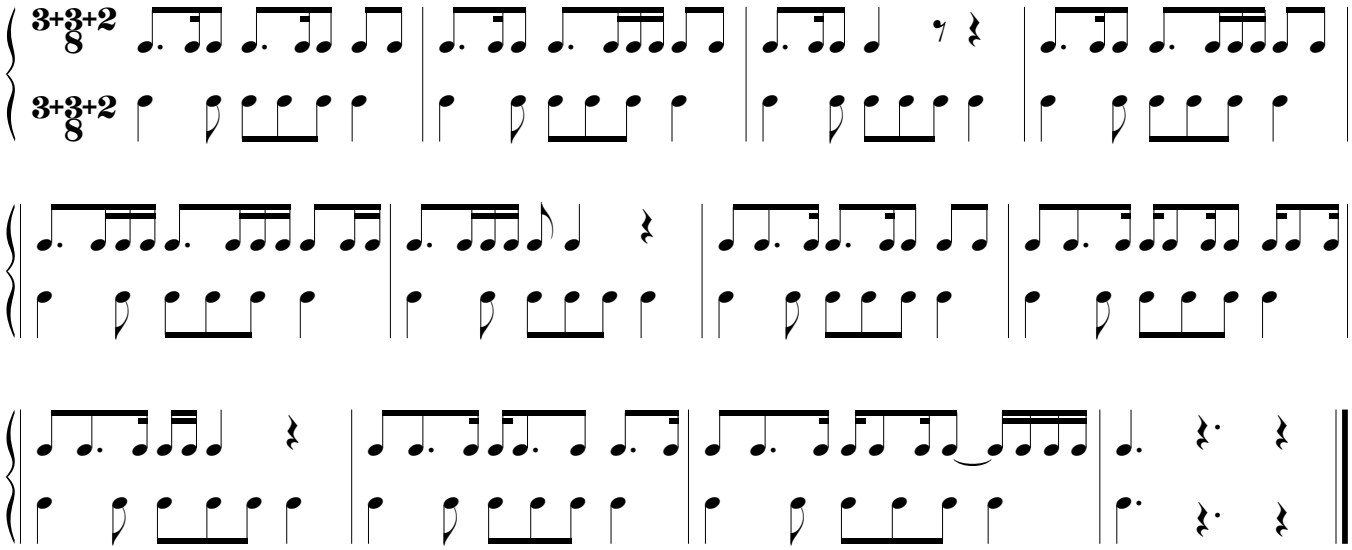

2+2+2+3
8
Counting 1 (2) 1 (2) 1(2) 1(2) 3 1 (2) & 1 (2) & 1 (2) & 1 (2) & 3
Kodály ta ta ta ta ti ti ki ti ki ti ki ti ki ti
Takadimi ta ta ta ta da ta mi ta mi ta mi ta di da
Counting 1 2 & 1 & 2 1 2 & 1 & 2 3
Kodály ti ti ki ti ki ti ti ti ki ti ki ti ti
Takadimi ta di mi ta ka di ta di mi ta va ki da

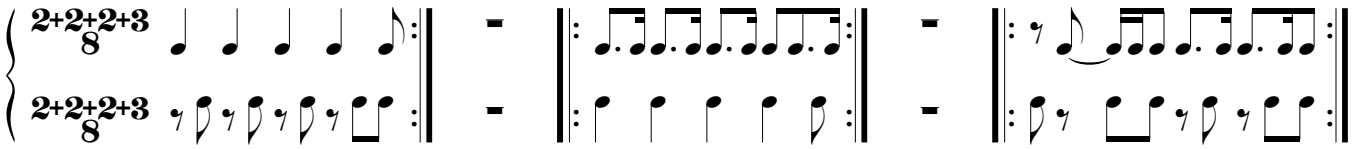
28.K) **Andante con moto, in 4** (♪ = 160)

28.L) Traditional Bulgarian bagpipe tune

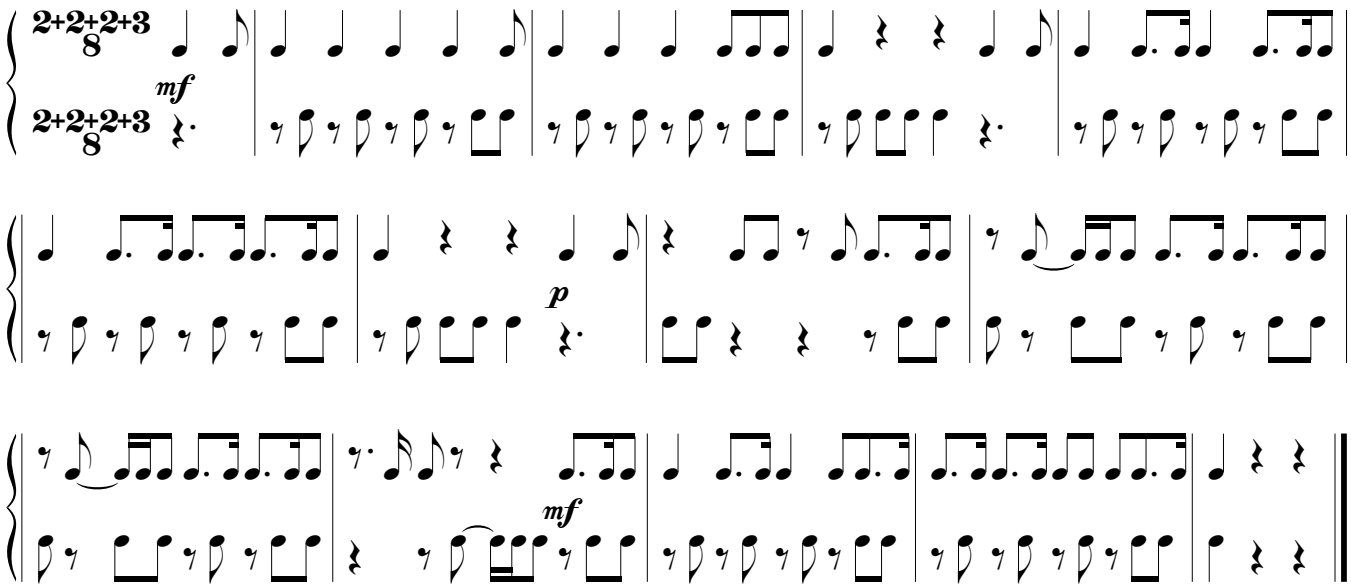
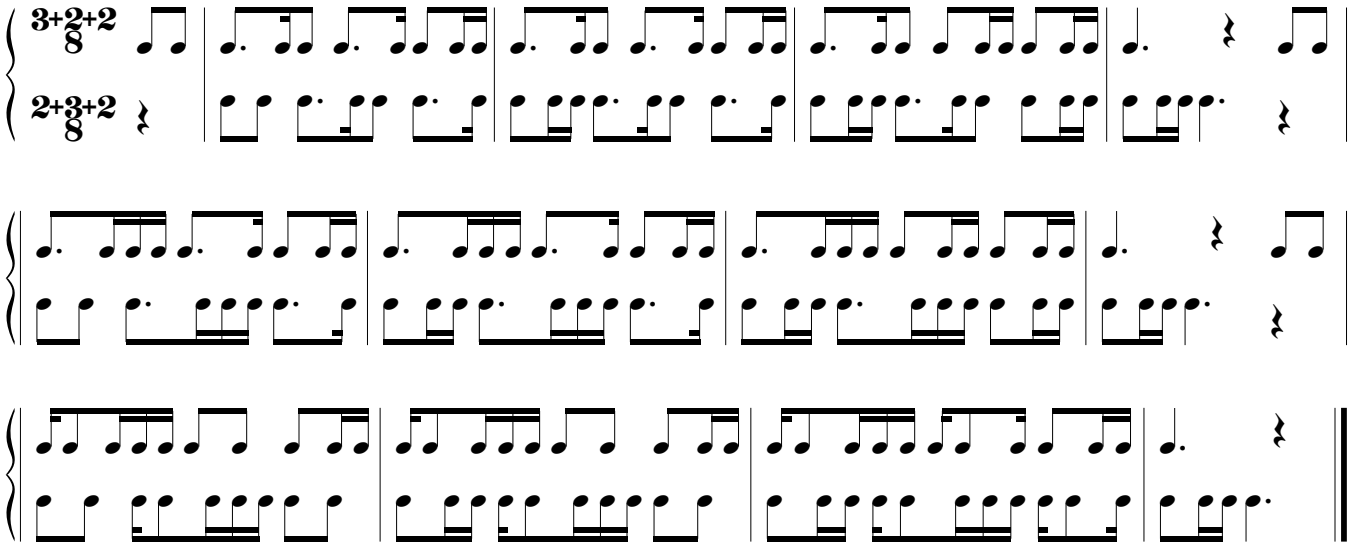
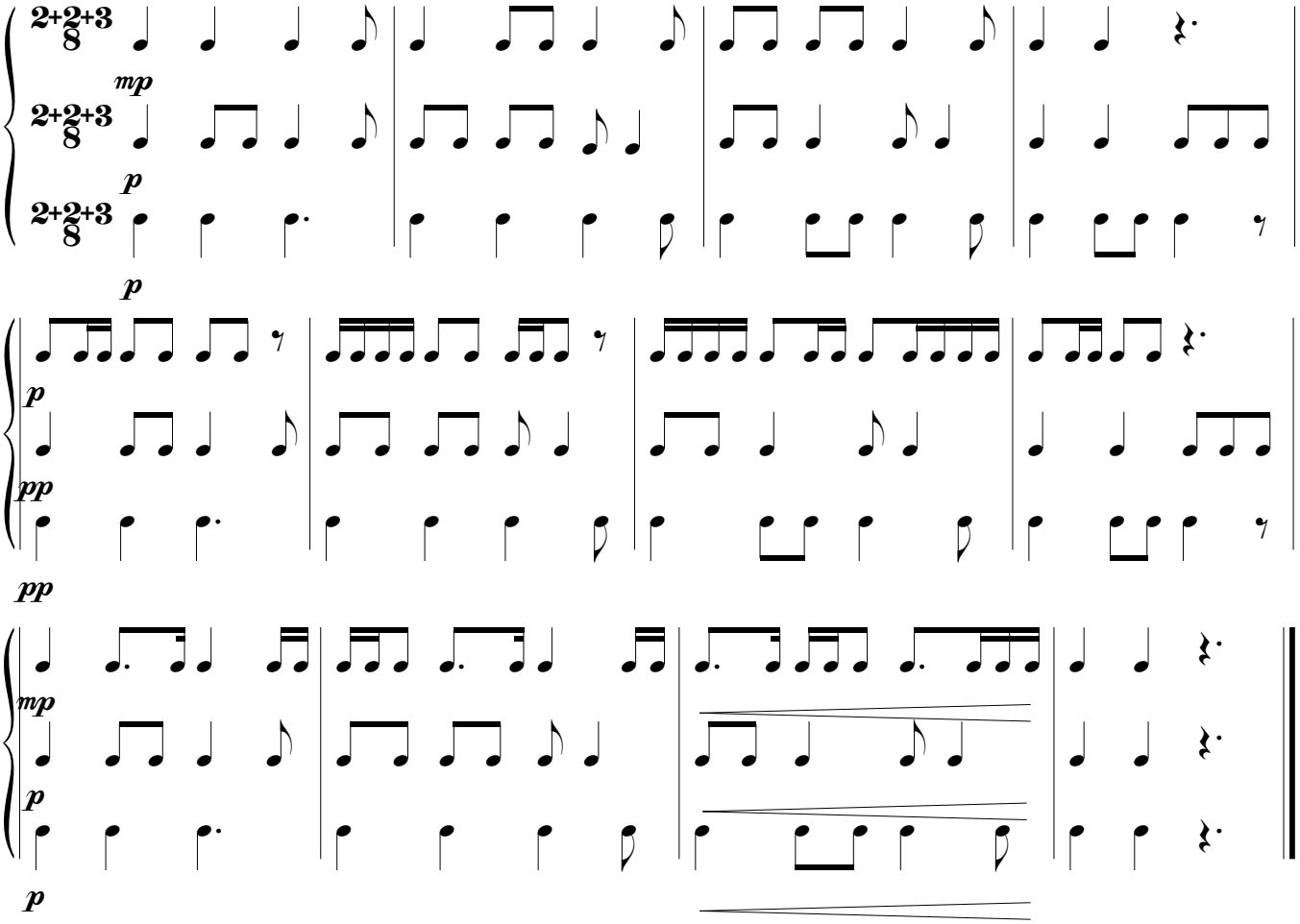
Allegro moderato (♪ = 176)

D.C. al Fine

Preparatory Exercise 28.7) ♪ = 120-200

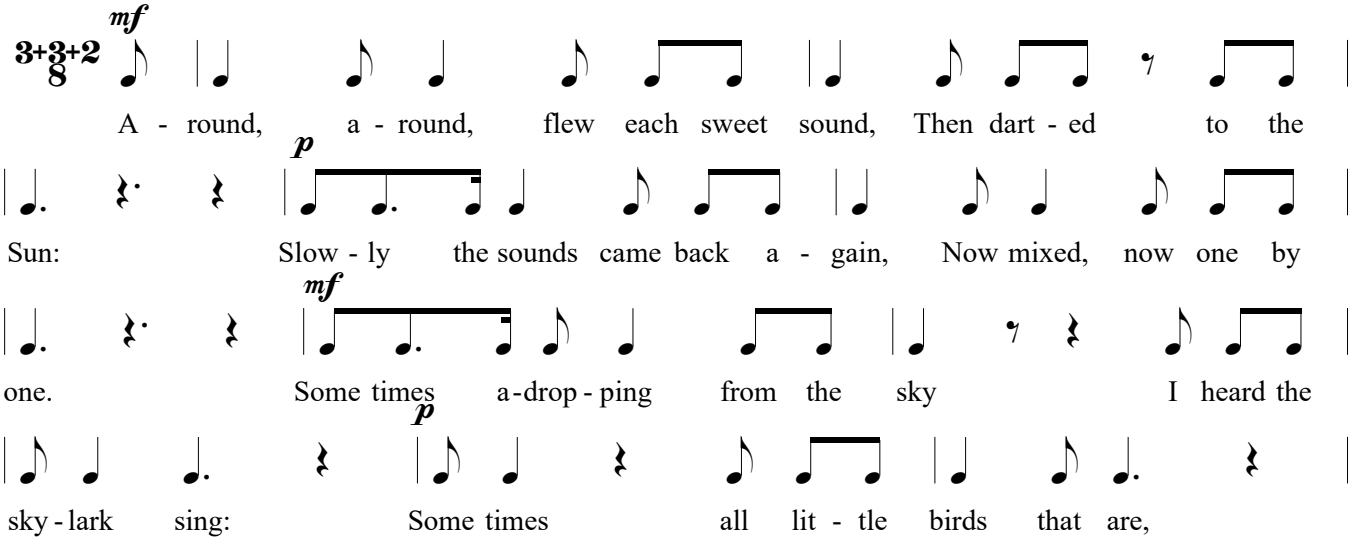


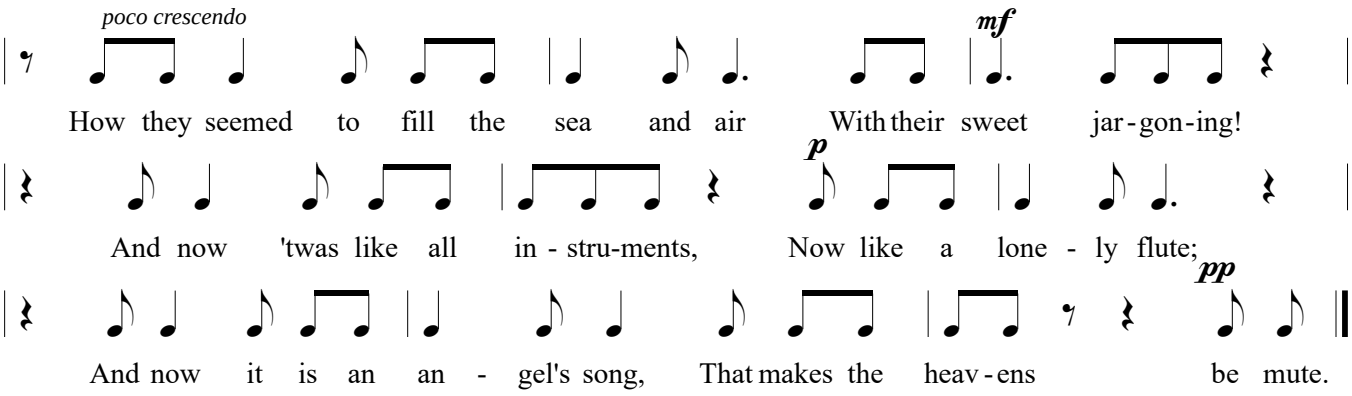
28.M) **Allegretto** (♪ = 184)

Preparatory Exercise 28.8) ♪ = 144-244



28.N) **Allegro** (♪ = 216)

28.O) **Grazioso** (♪ = 116)

28.P) **Allegro** ($\eighth = 240$)

28.Q) Samuel Taylor Coleridge (1772 - 1834), from *Rime of the Ancient Mariner*

Andante ($\dotted quarter = 80$, $\quarter = 120$)


3+3+2/8
mf
A - round, a - round, flew each sweet sound, Then dart - ed to the
p
Sun: Slow - ly the sounds came back a - gain, Now mixed, now one by
mf
one. Some times a-drop - ping from the sky I heard the
p
sky - lark sing: Some times all lit - tle birds that are,


poco crescendo
mf
How they seemed to fill the sea and air With their sweet jar-gon-ing!
p
And now 'twas like all in-stru-ments, Now like a lone-ly flute;
pp
And now it is an an-gel's song, That makes the heav-ens be mute.

Structured Improvisation

As with the previous chapter, successful improvisation in meters with unequal beats requires awareness of the shifts between simple and compound beat divisions within each measure. It is helpful at first to conduct and sing (count) the beat divisions for each measure. Be sure to make the beats apparent by lightly emphasizing the first division of each beat. This will help develop an awareness of the shifting beat divisions and the unequal length of beats.

28 IM) Once each patttern can be felt internally, have the whole class sing a two-measure call. Go around the class, having each student improvise a different two-measure response.

a)

Counting	1	2	3	4	5	6	7	1	2	3	4	5	6	7
Kodály	ti	ti	ti	ti	ti	ti	ti	ti	ti	ti	ti	ti	ti	ti
Takadimi	ta	di	ta	di	ta	ki	da	ta	di	ta	di	ta	ki	da

b)

c)

d)

e)

f)

29. CHANGING METERS WITH UNEQUAL BEATS

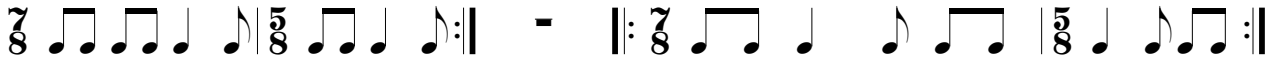
The best preparation for these studies is counting/singing the divisions on each beat aloud while conducting the larger beats, thereby becoming familiar with the metrical patterns before attempting the actual rhythms. Thus, while conducting seven-eight in three and five-eight in two, we would count

Counting	1	2	1	2	3	1	2		1	2	1	2	3	
Kodály	ti	ti	ti	ti	ti	ti	ti		ti	ti	ti	ti	ti	
Takadimi	ta	di	ta	ki	da	ta	di		ta	di	ta	ki	da	

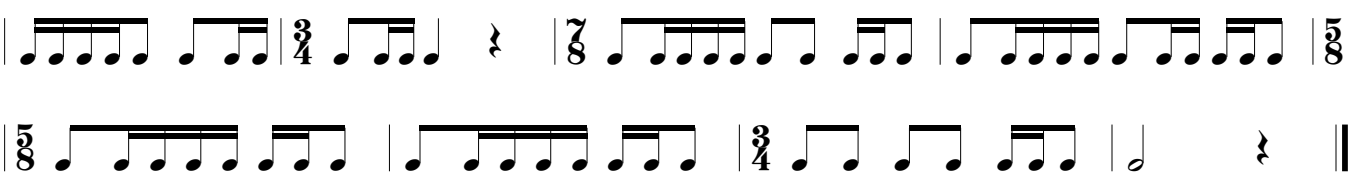
Tapping the eighth-note division while singing the rhythm is especially important for studies such as 29.C, where there are many notes and rests longer than eighths.

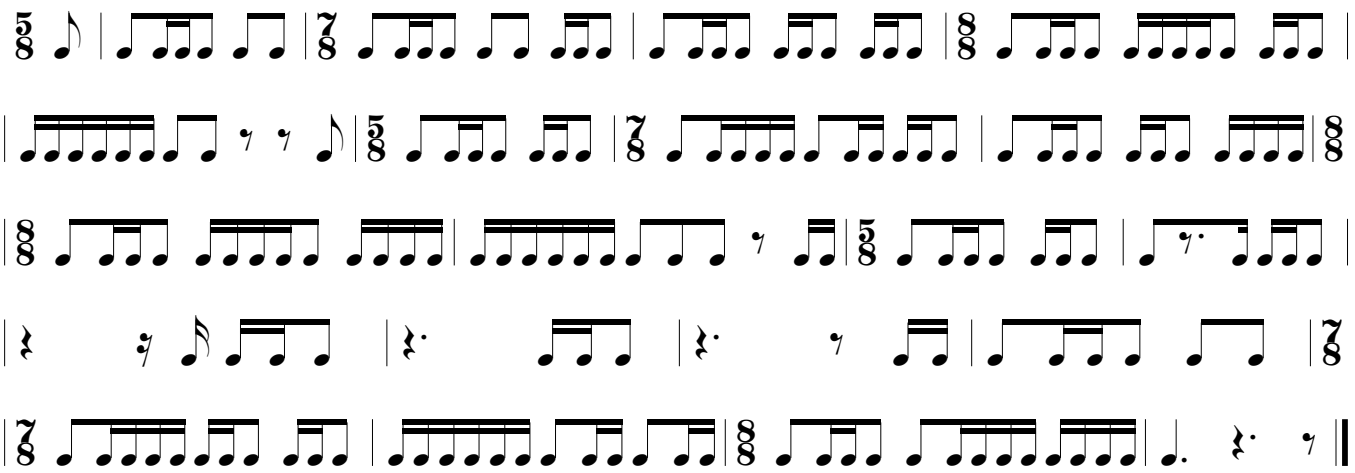
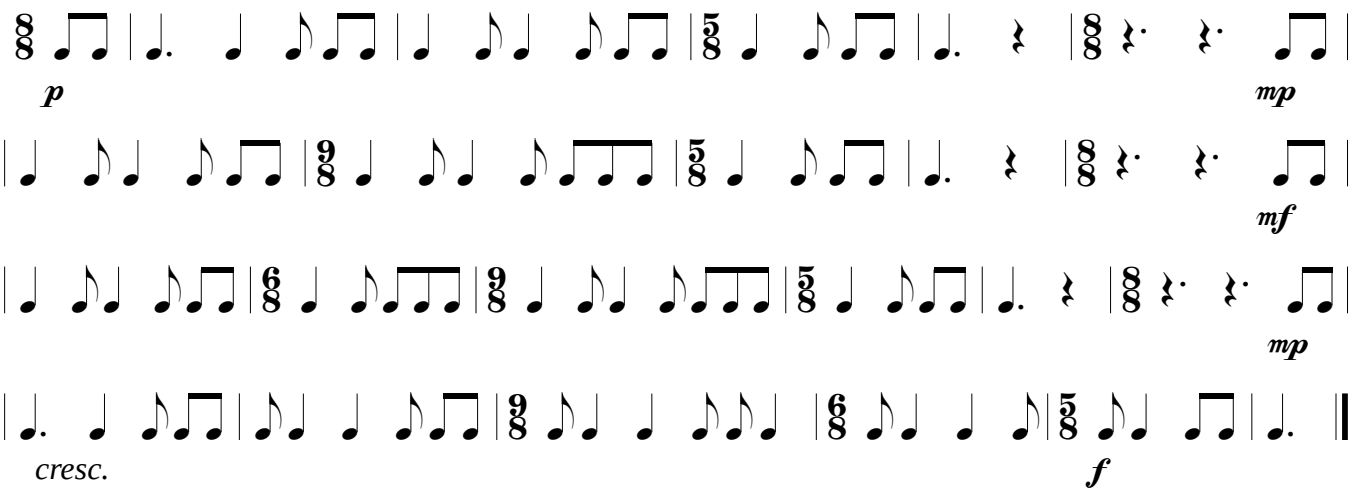
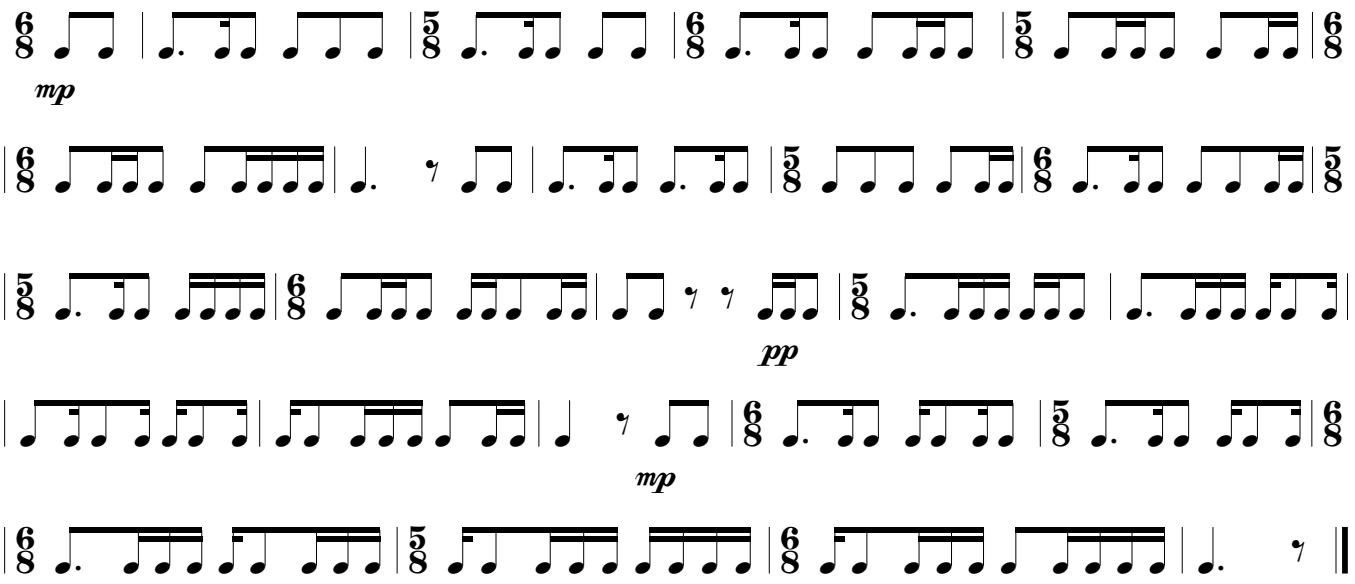
Studies 29.E and 29.G and the preparatory exercises that immediately precede them include three-sixteen and five-sixteen measures. The sixteenth-note rather than the eighth-note is the basic division of the beat, and beats are eighths and dotted eighths. In these studies, therefore, two-eight and five-sixteen measures have two beats, three-eight and seven-sixteen measures have three beats, and a three-sixteen measure is a single dotted-eighth beat. Music containing changing meters with unequal beats is largely restricted to the twentieth century. Examples can be found in the music of Igor Stravinsky, Béla Bartók, and many others.

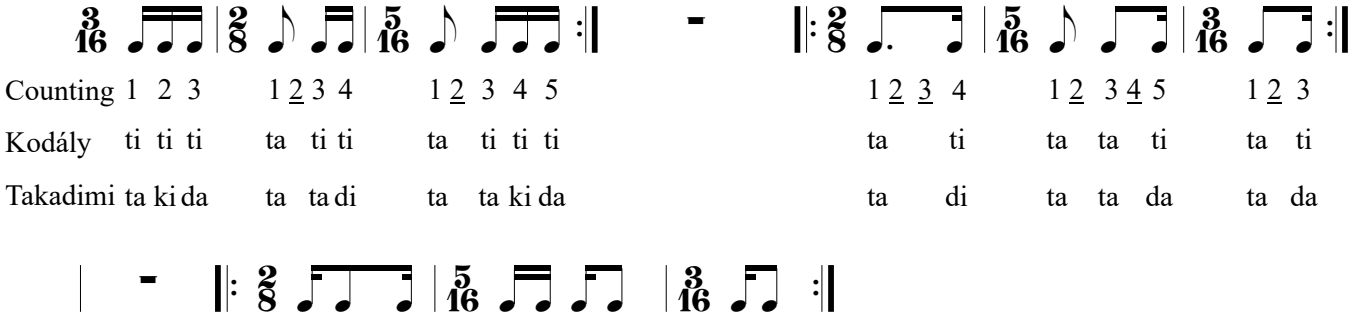
Preparatory Exercise 29.1) 𝅘𝅥𝅯 = 176-240



| | | | | | | | | | | | | | |



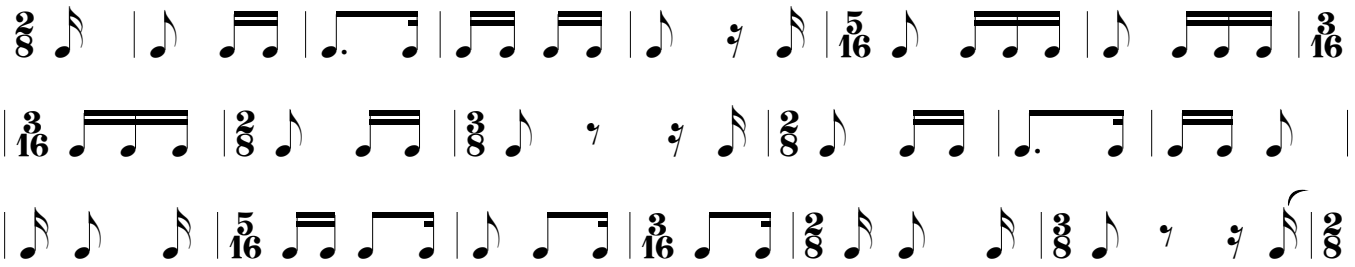
29.B) **Allegro** (♪ = 208)

29.C) **Vivace** (♩. = 96, ♩ = 144)

29.D) **Allegro** (♩. = 72, ♩ = 108)

Preparatory Exercise 29.2) 𝅘𝅥𝅯 constant, 𝅘𝅥𝅯 = 176-300

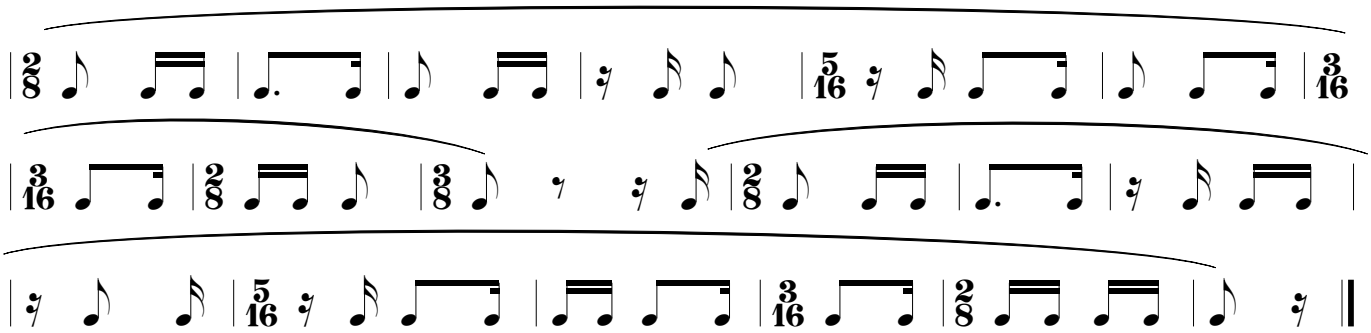


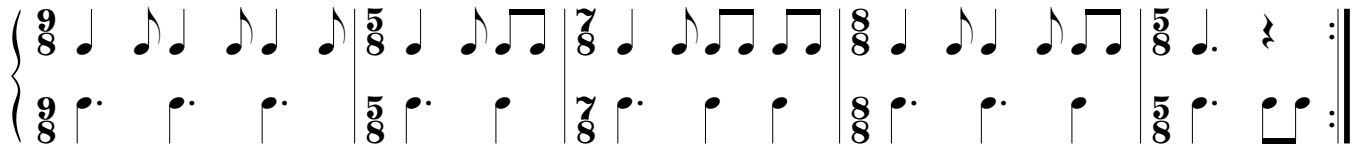
Counting	1	2	3	1	2	3	4	1	2	3	4	5	1	2	3	4	1	2	3	4	5	1	2	3
Kodály	ti	ti	ti	ta		ti	ti	ta		ti	ti	ti	ta		ti	ta		ta		ti		ta		ti
Takadimi	ta	ki	da	ta		ta	di	ta		ta	ki	da	ta		di	ta		ta		da		ta		da

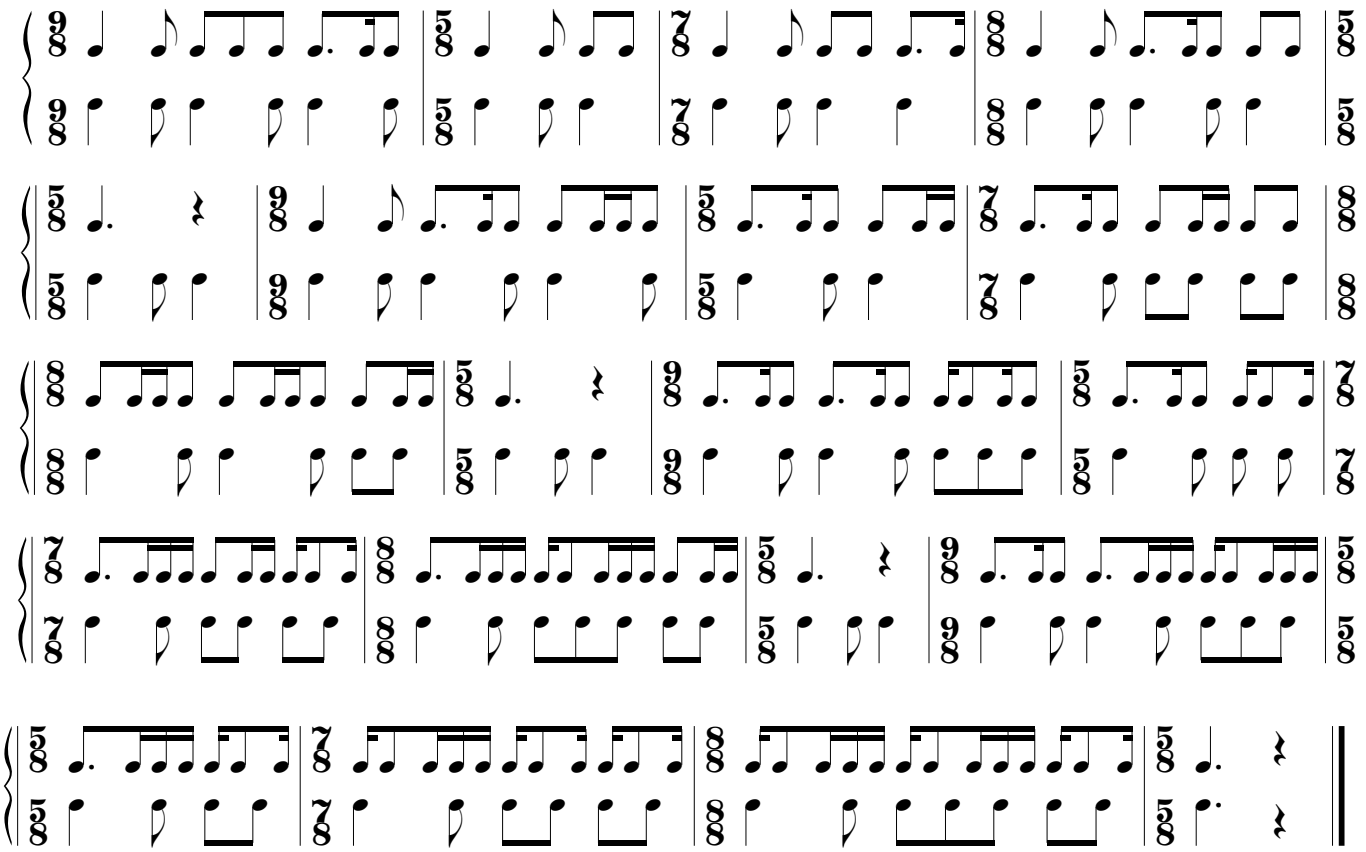
Counting				1	2	3	4	1	2	3	4	5	1	2	3
Kodály				ti		ta	ti	ti		ti	ti	ta	ti		ta
Takadimi				ta		di	di	ta		di	ta	ki	ta		ki

29.E) **Presto,** 𝅘𝅥𝅯 constant (𝅘𝅥𝅮 = 144)

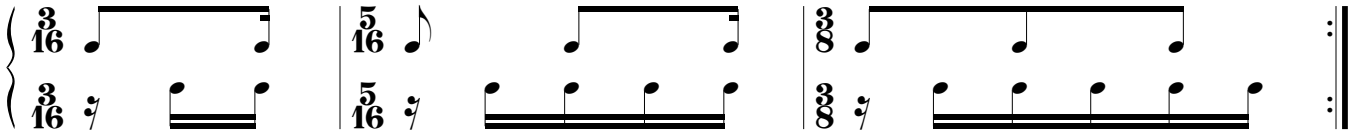


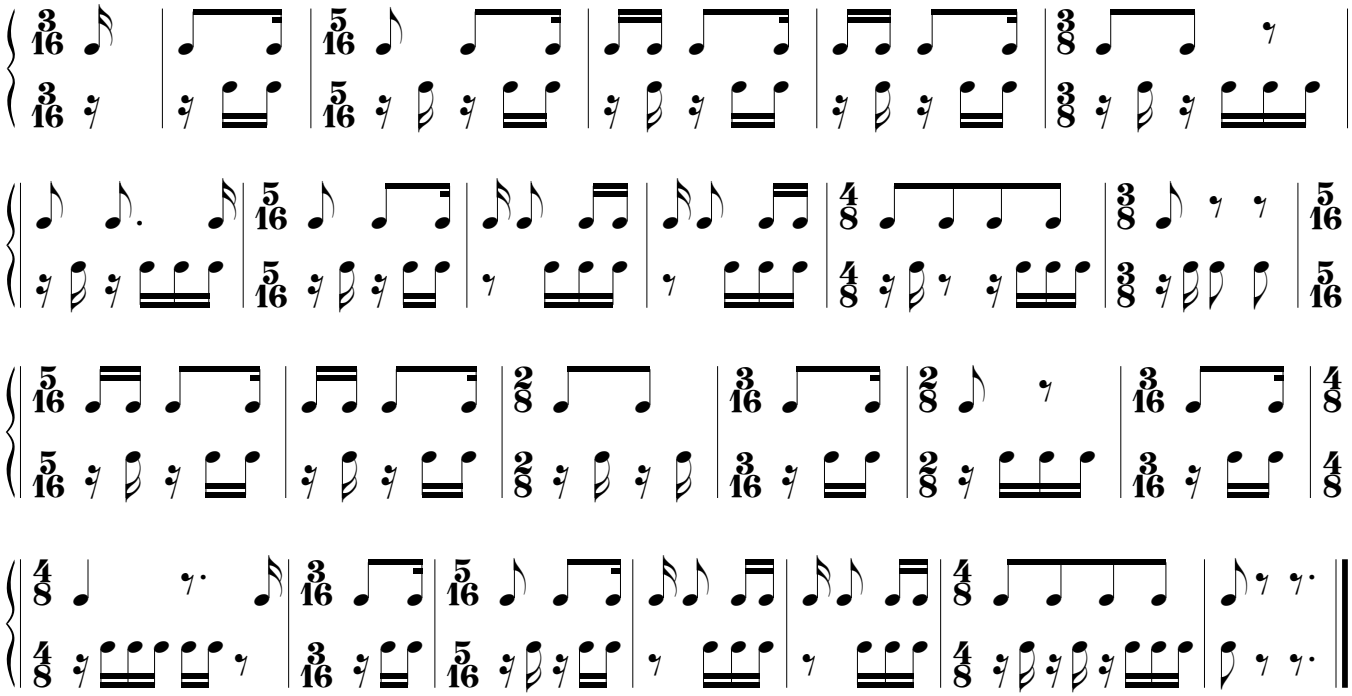


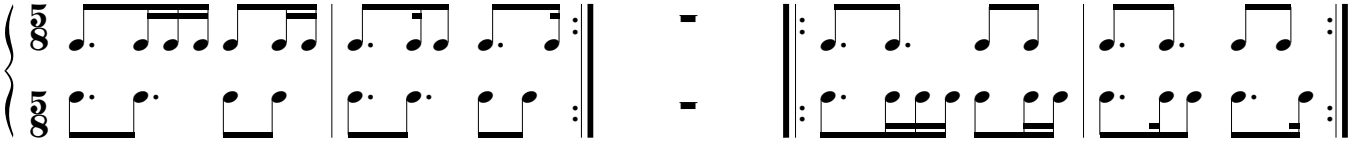
Preparatory Exercise 29.3) ♪ = 152-208

29.F) **Allegretto** (♪ = 208)



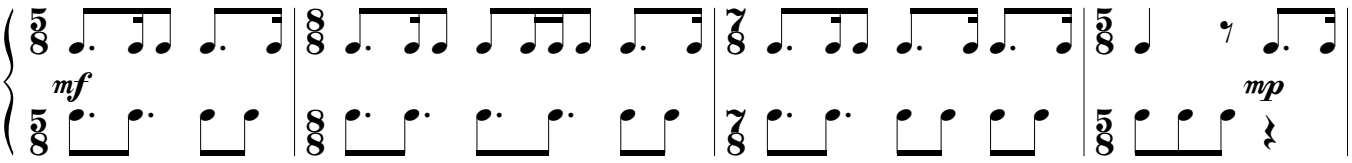
Preparatory Exercise 29.4) 𝅘𝅥𝅯 constant, 𝅘𝅥𝅯 = 184-240

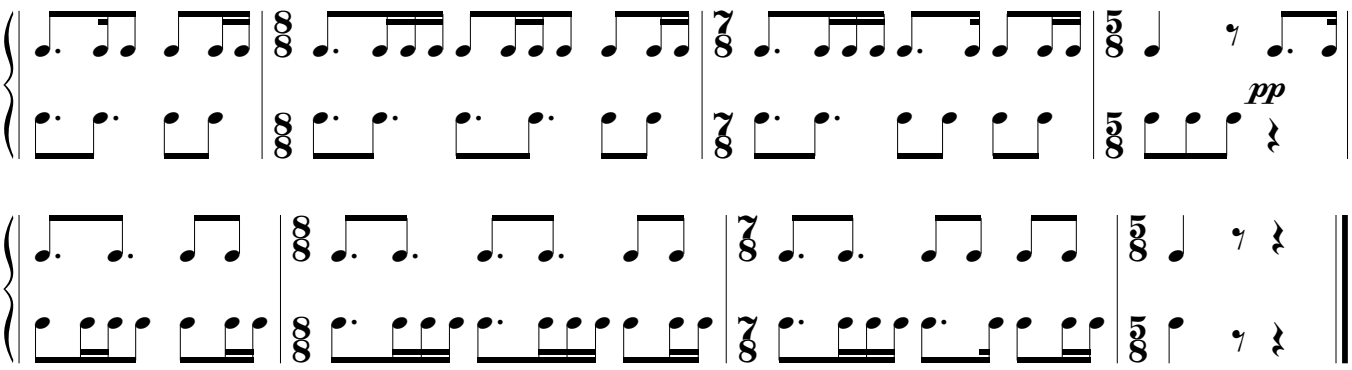


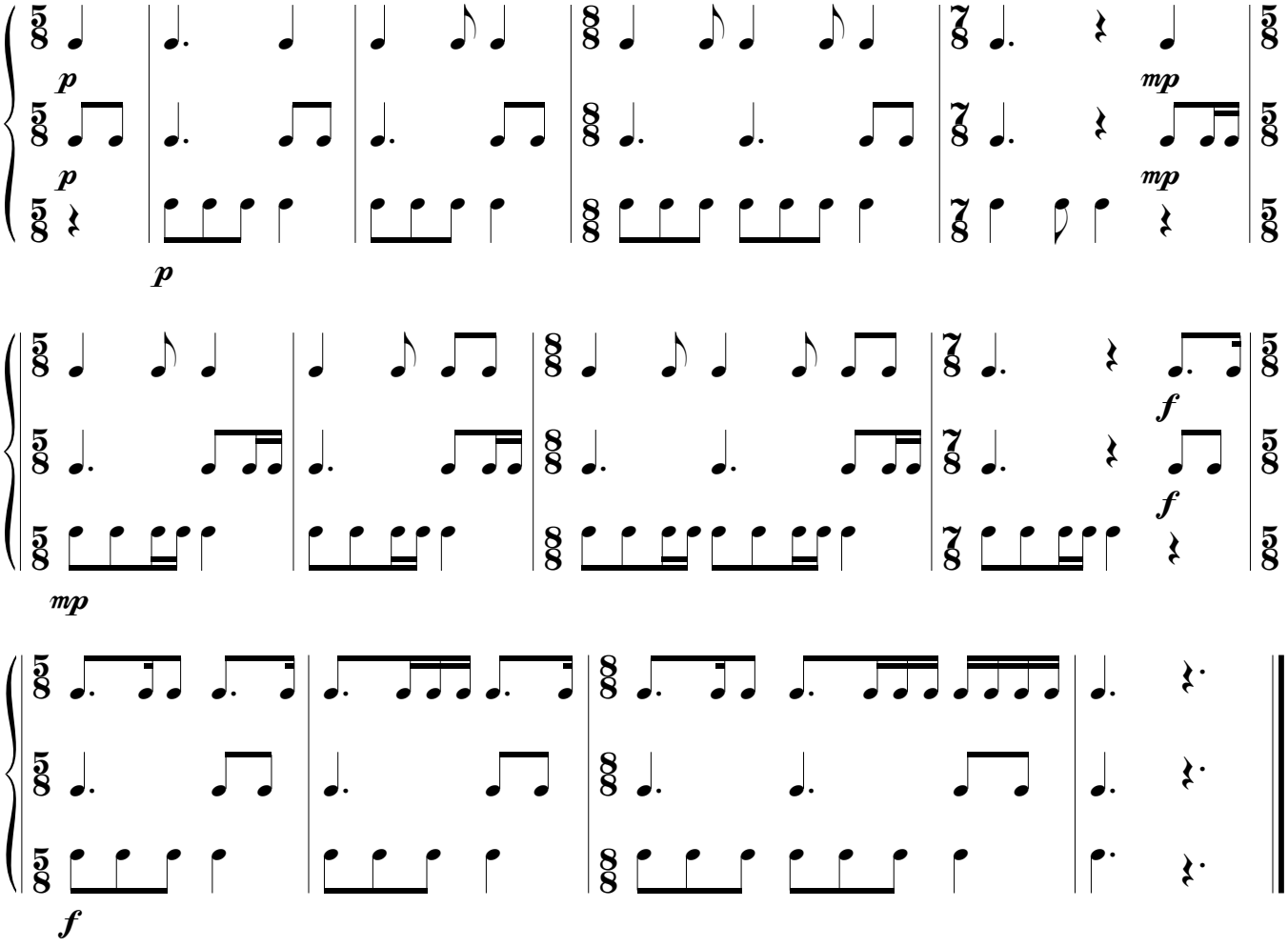
29.G) **Vivace,** 𝅘𝅥𝅯 constant (𝅘𝅥𝅯 = 240)

Preparatory Exercise 29.5) 𝅘𝅥𝅮 = 120-184

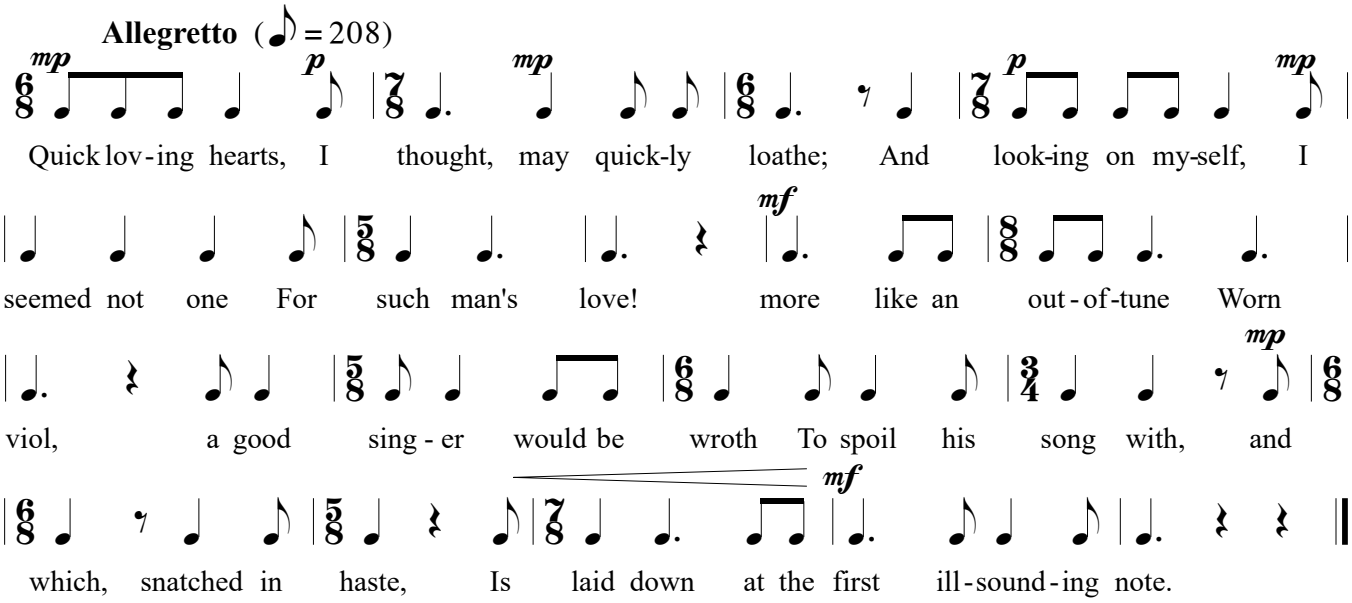


29.H) **Grazioso** (𝅘𝅥𝅮 = 160)





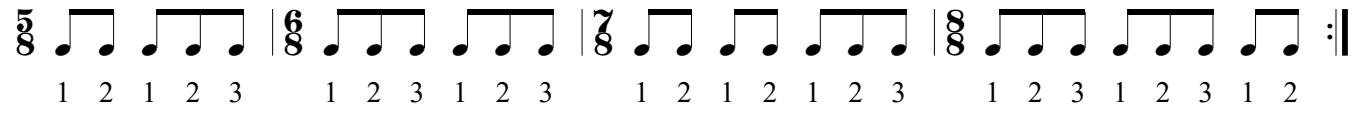
29.I) **Presto** (= 200)

29.J) Elizabeth Barrett Browning (1806 - 1861), from *Sonnets from the Portuguese*

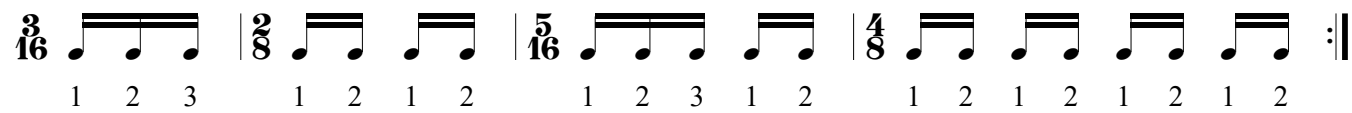

Allegretto (♪ = 208)
mp p mp p mp
Quick lov-ing hearts, I thought, may quick-ly loathe; And look-ing on my-self, I
mf
seemed not one For such man's love! more like an out-of-tune Worn
mp
viol, a good sing-er would be wroth To spoil his song with, and
mf
which, snatched in haste, Is laid down at the first ill-sound-ing note.

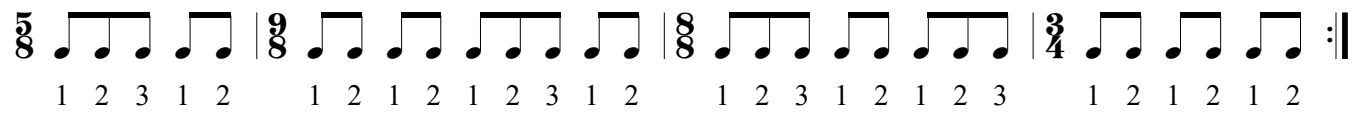
Structured Improvisation

In preparing the studies for this chapter we first became familiar with the metrical patterns by counting aloud the divisions on each beat while conducting the beats. The same process may be used when learning to improvise with changing meters. After the metrical patterns in the examples below can be accurately conducted while counting the beat divisions, rhythms can be improvised with the same sequence of metrical patterns.

29 IM.1)



29 IM.2)

29 IM.3)

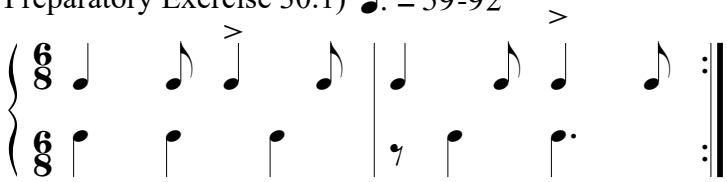


30. MORE CROSS RHYTHMS

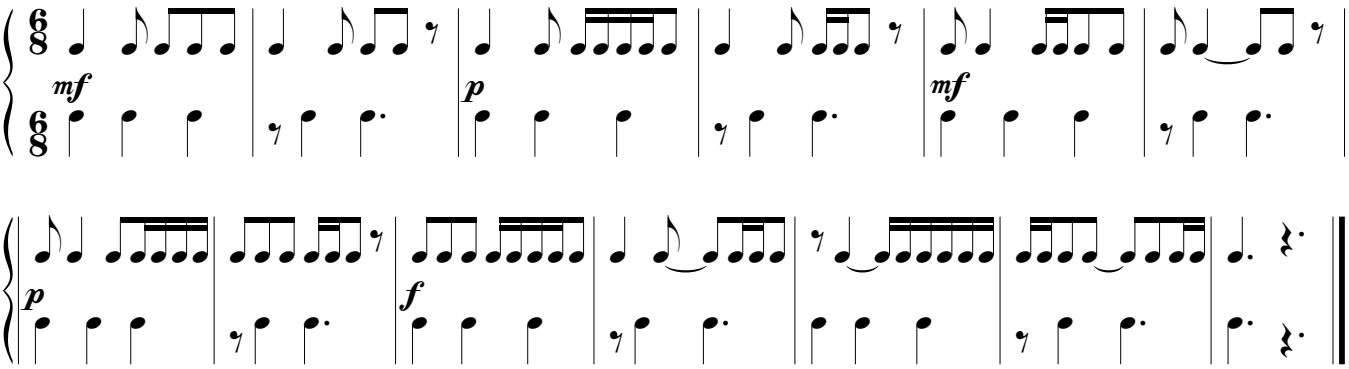
The studies in this chapter are based on rhythmic patterns, combinations of rhythmic patterns, and the principle of ostinato found in music of West Africa.[1] In addition to the conflicting divisions of the beat (2 against 3 and 3 against 4) already studied, these rhythms involve different divisions of the measure in the two parts. The division of 6 into 2 groups of 3 and 3 groups of 2 (Studies 30.A and 30.B) is familiar from Chapter 23. New here is the grouping of twelve equal divisions of a measure into 5 plus 7, or 7 plus 5, against the normal 6 plus 6, 4 groups of 3, or 3 groups of 4. Two studies (30.F and 30.G) involve cross-meters in ways that our conventional notation obscures, because in order to show the equivalence of note-values in the two parts, one of them is notated with a pattern. The notation is that of compound meter, but we hear the pattern in simple meter.

As with all cross-rhythms, we first focus on the way the two parts fit together and then proceed to perform the two parts independently at the same time.

Preparatory Exercise 30.1) ♩. = 59-92

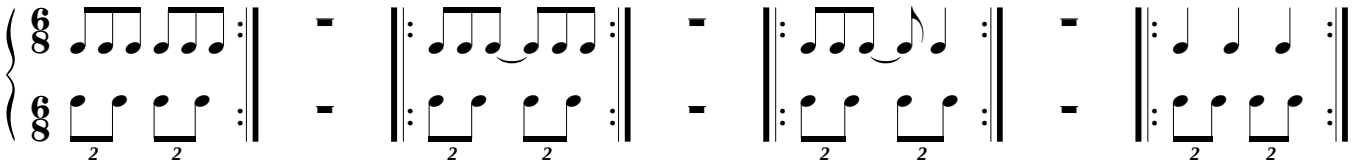


30.A) **Allegro** (♩. = 76)

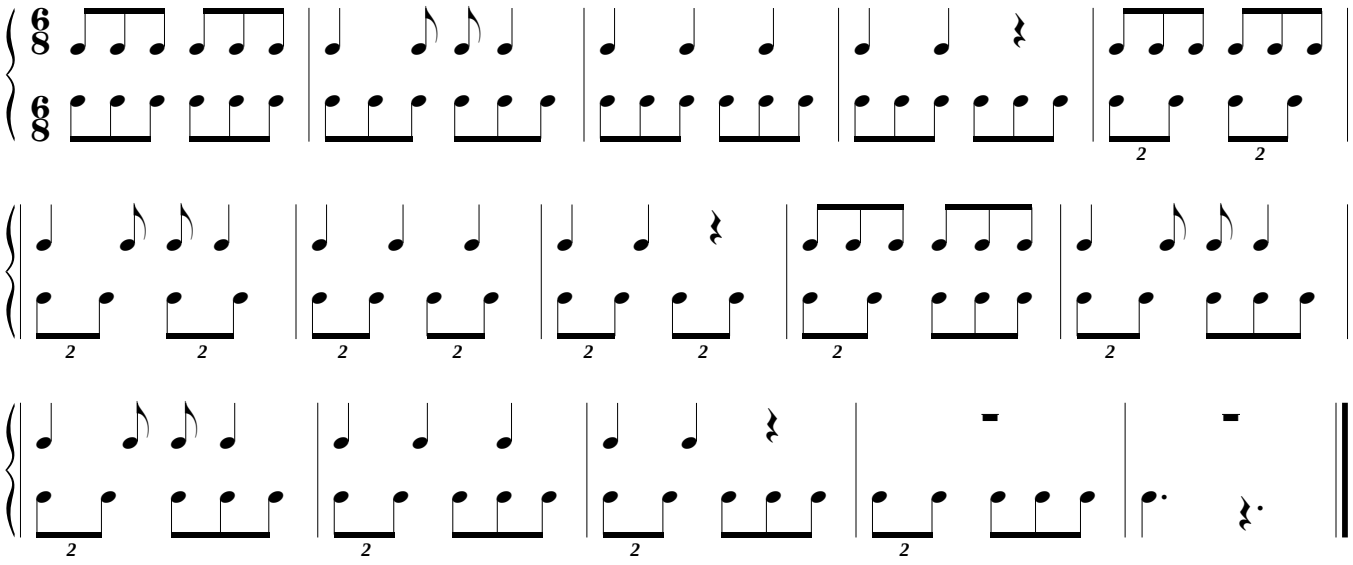


[1]See, for example, John Miller Chernoff, *African Rhythm and African Sensibility* (Chicago and London: University of Chicago Press, 1979); A.M. Jones, *Studies in African Music* (London: Oxford University Press, 1959); and J.H. Kwabena Nketia, *African Music in Ghana* (Evanston: Northwestern University Press, 1963).

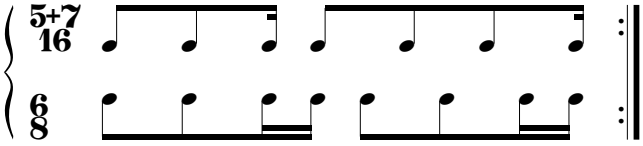
Preparatory Exercise 30.2) ♩. = 59-92



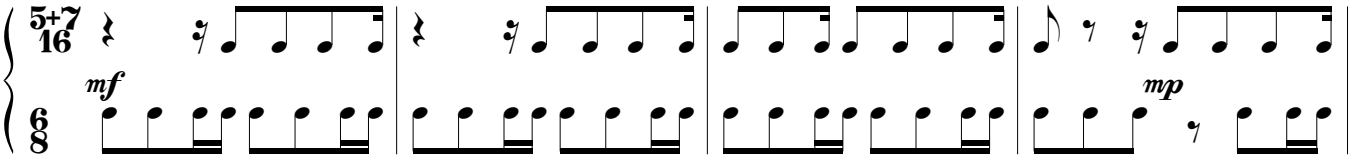
30.B) **Allegro** (♩. = 88)

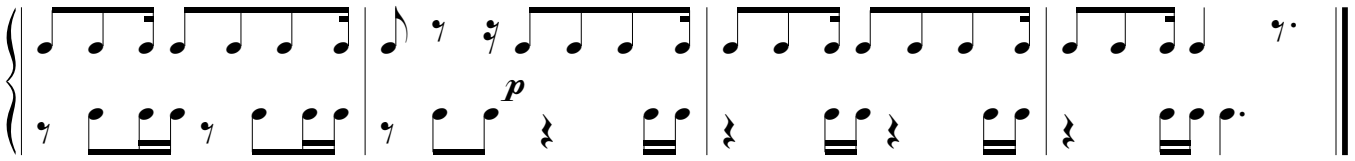


Preparatory Exercise 30.3) ♩. = 40-60

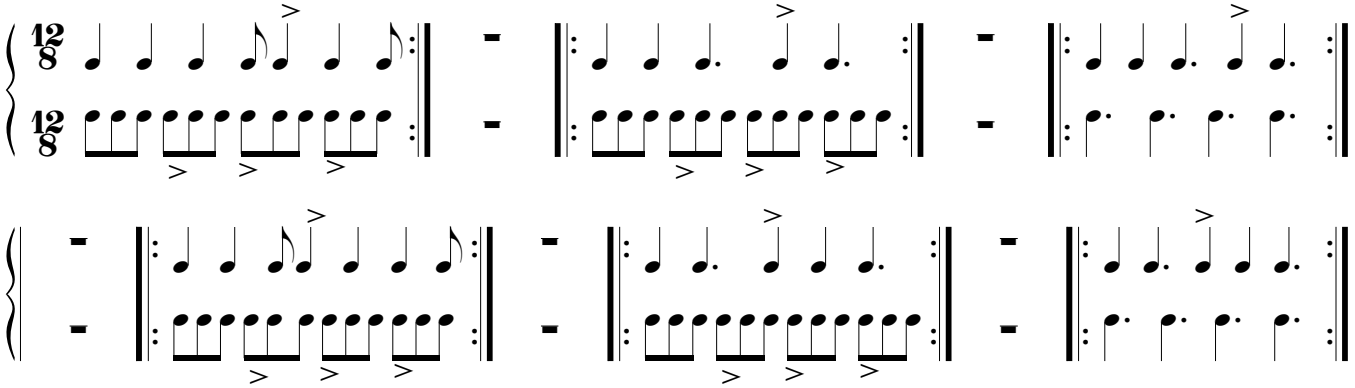


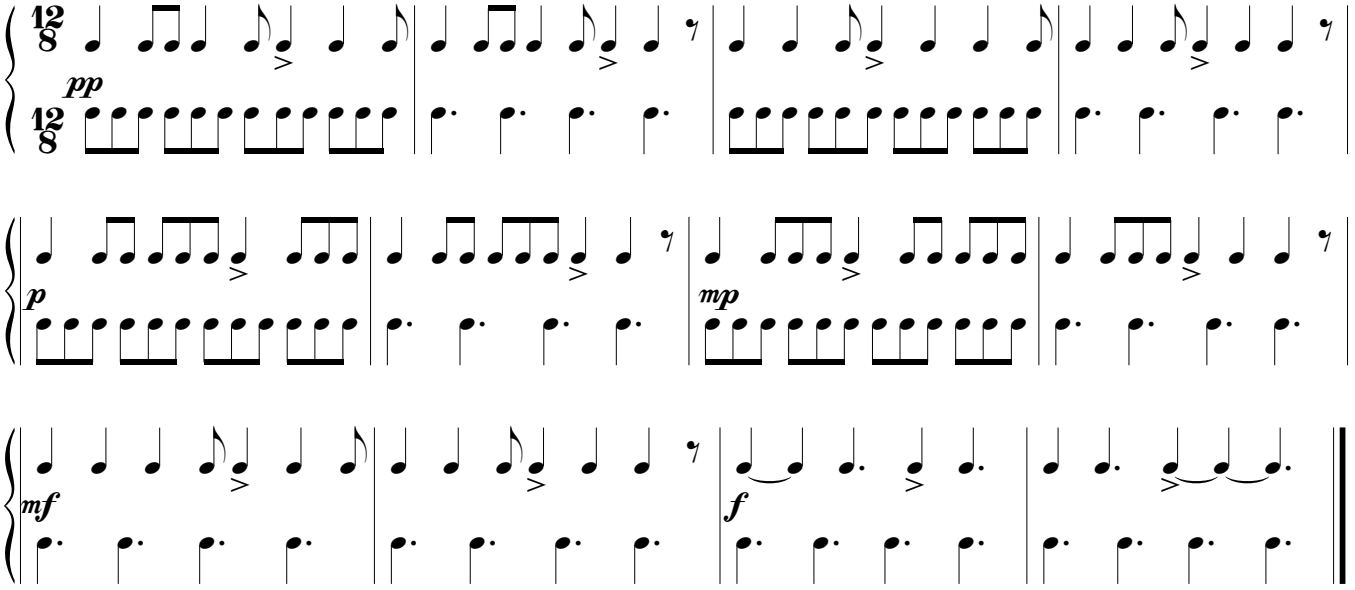
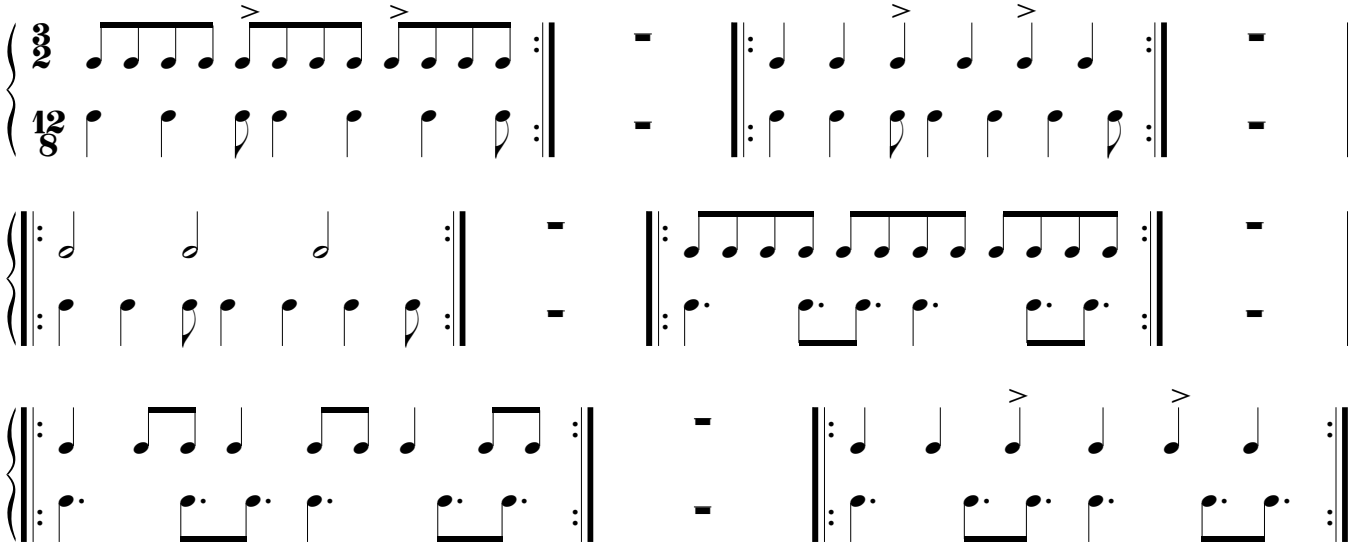
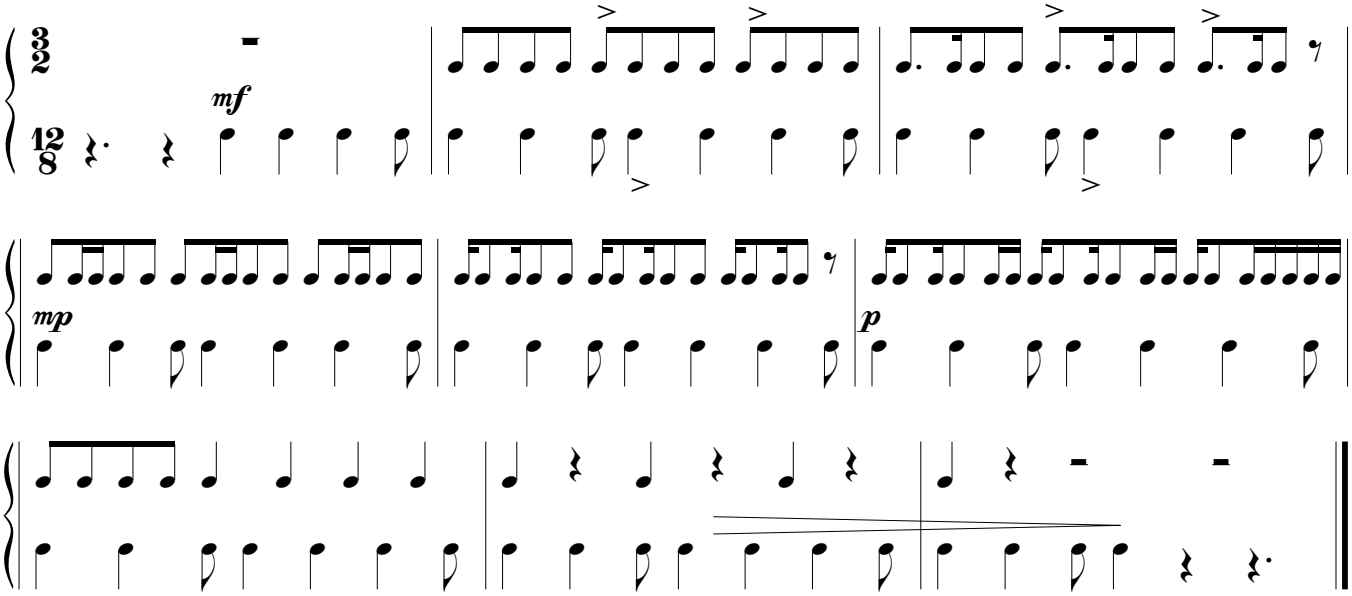
30.C) **Allegretto** (♩. = 52)

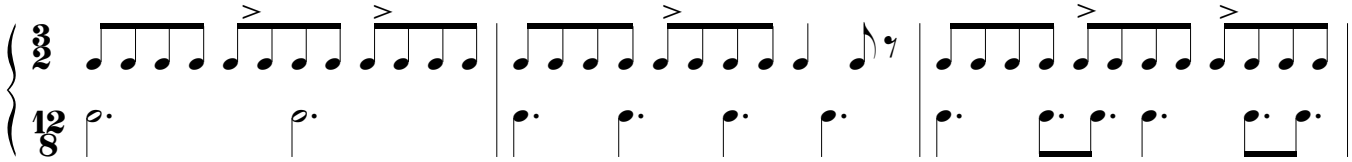


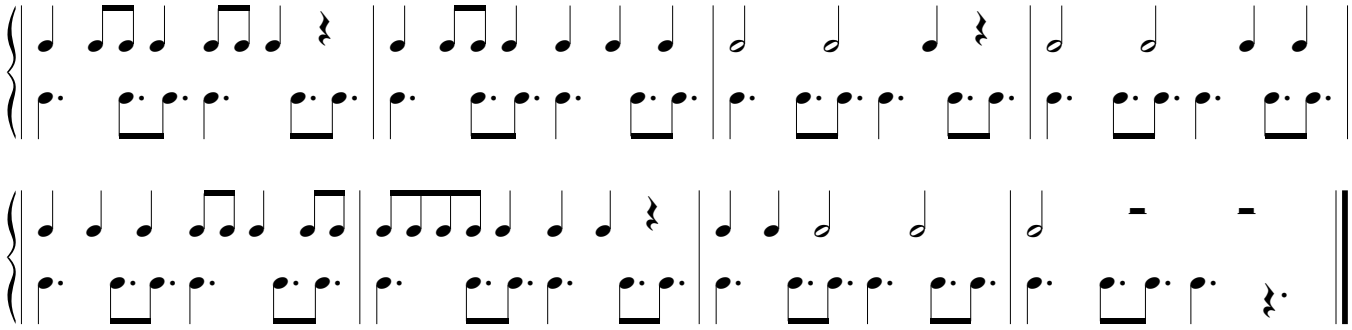


Preparatory Exercise 30.4) ♩. = 59-96

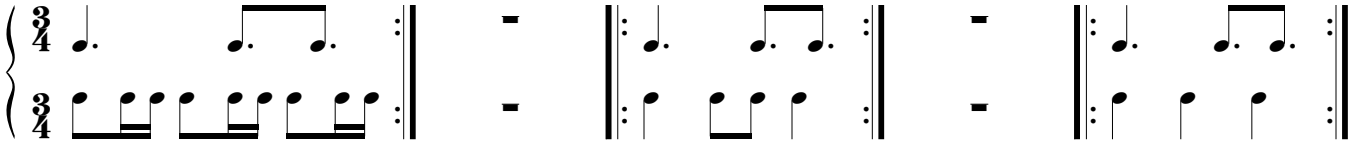


30.D) **Allegro** (♩. = 92)

Preparatory Exercise 30.5) $\mathbf{\mathit{d}}$ = 44-80

30.E) **Adagio** ($\mathbf{\mathit{d}}$ = 54, $\mathbf{\mathit{q}}$. = 72)

30.F) **Allegro** ($\mathbf{\mathit{d}}$ = 72, $\mathbf{\mathit{q}}$. = 96)

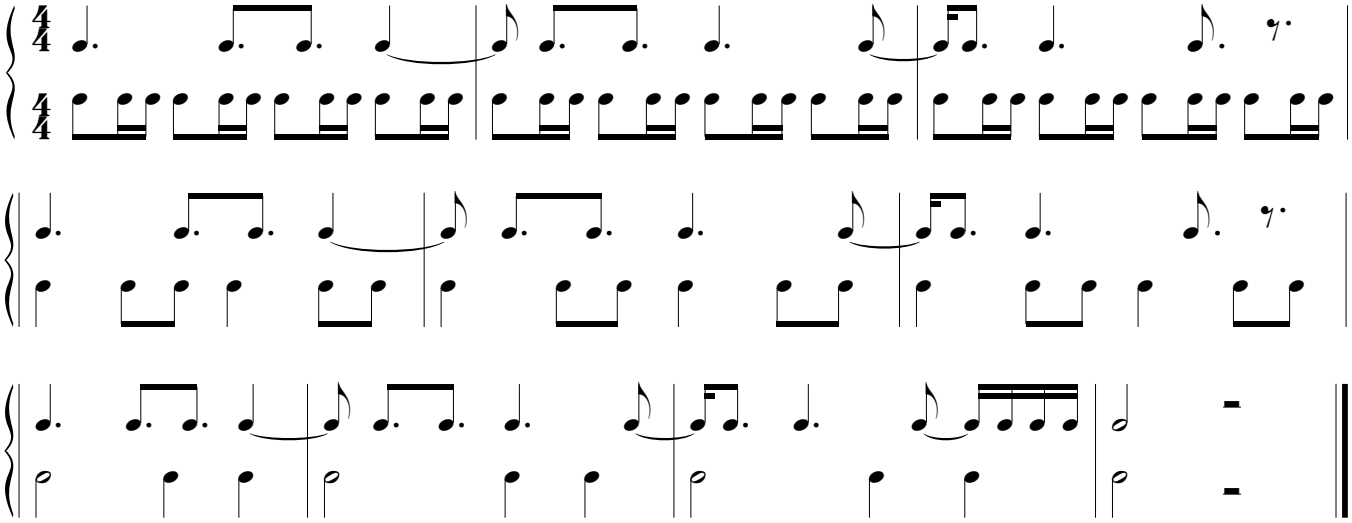




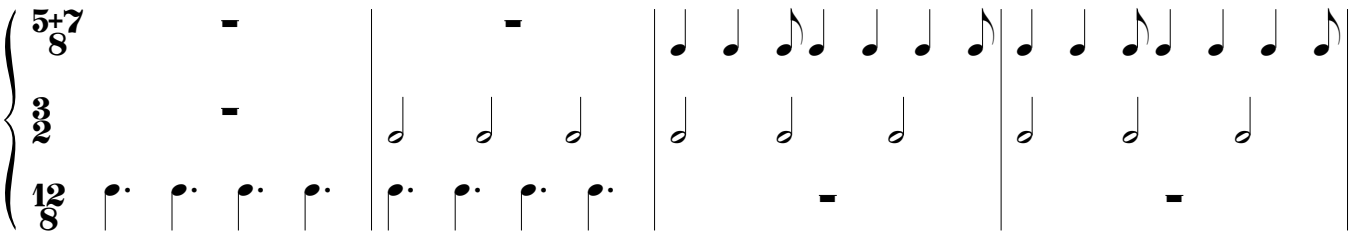
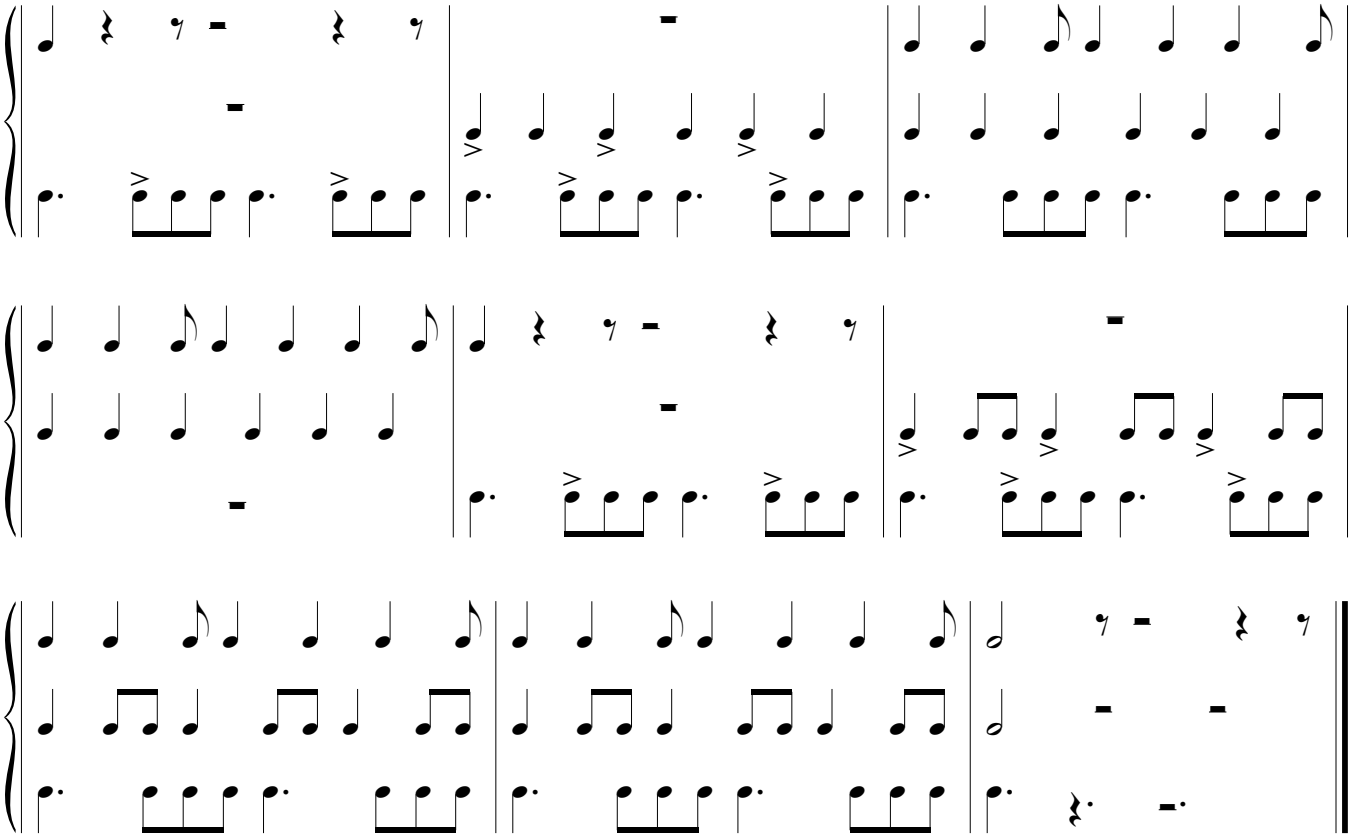
Preparatory Exercise 30.6) ♩ = 50-100



30.G) **Moderato** (♩ = 96)

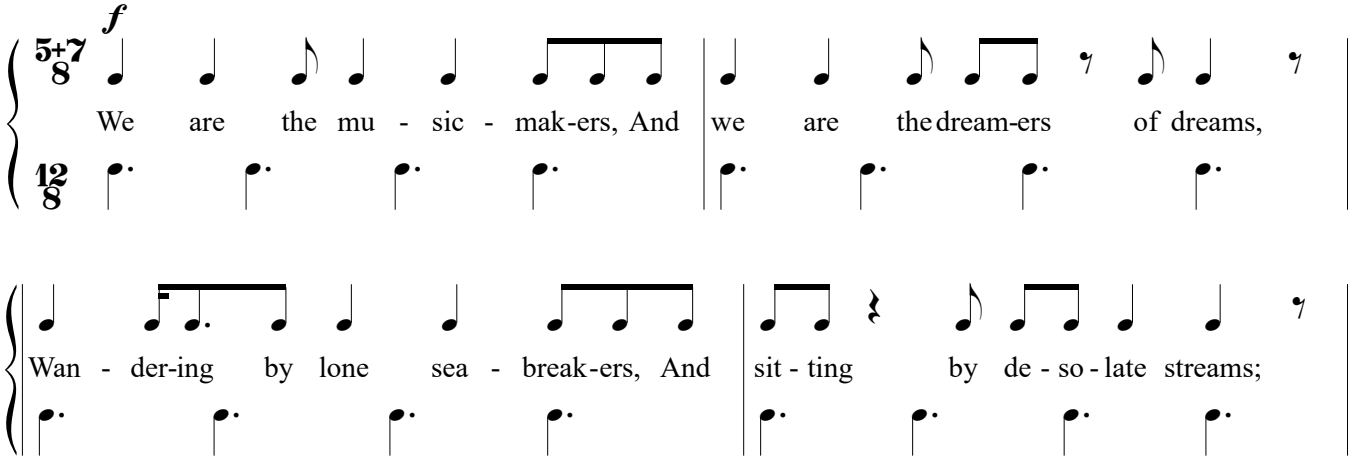


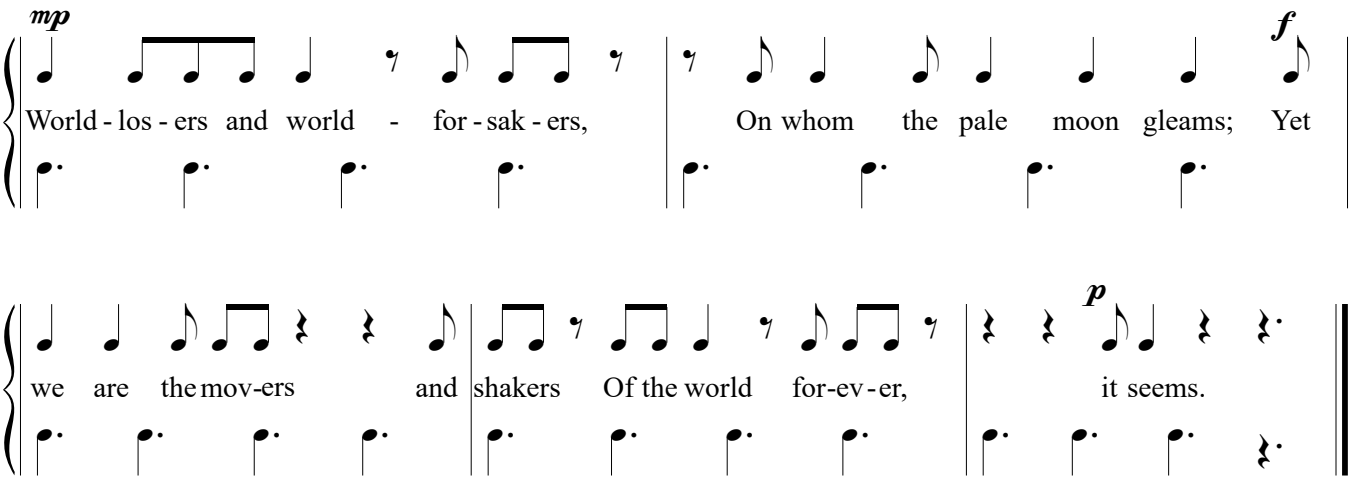
30.H) **Allegro** (♩ = 144, 𝅗𝅥 = 72, ♩. = 96)



30.I) Arthur William O'Shaughnessy (1844 - 1881), from "Ode"

Adagio (♩ = 144, ♩. = 96)


f
5+7/8
12/8
We are the mu - sic - mak-ers, And we are the dream-ers of dreams,
Wan - der-ing by lone sea - break-ers, And sit - ting by de - so - late streams;


mp
World - los - ers and world - for - sak - ers,
On whom the pale moon gleams; Yet
f
we are the mov-ers and shakers Of the world for-ev - er,
it seems.
p

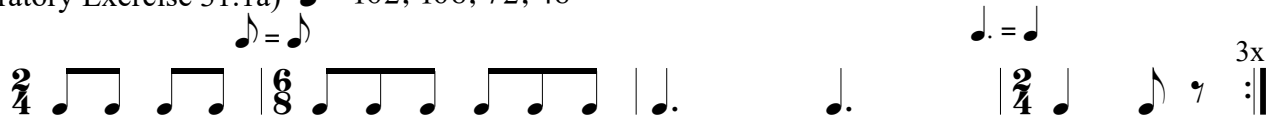
31. TEMPO MODULATION

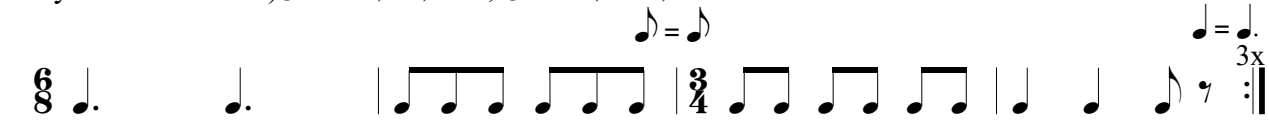
In these studies, tempo is changed in two different ways. The same note value may have the same speed in meters with different numbers of that value in the beat, so the beat becomes longer or shorter. For example, as we saw in Chapter 21, when the eighth-note stays the same in moving from simple to compound meter, the beat becomes longer and the tempo slower. Alternatively, different note values may be given the same speed. For example, when a quintuplet sixteenth is equated to a preceding normal sixteenth, the beat, now consisting of five sixteenths, becomes longer. The terms metric modulation and tempo modulation have both been applied to these procedures for changing tempo, but the latter is more accurate.

Each of the preparatory exercises in this chapter should be performed three times in succession, beginning at the first of the indicated tempi; we will arrive at the other tempi during the course of the exercise. In the first preparatory exercise, 31.1a, if the quarter-note is initially 162, the eighth is 324, and the dotted quarter is 108; at the return to two-four, the 108 beat is kept. When we repeat for the second time through the dotted quarter will be 72 which will be the speed of the beat at the return to two-four. When we begin the third time with the beat at 72, the eighth is 144, and the dotted quarter is 48, which will be the speed of the final quarter-note.

It will be helpful to figure out the tempo at each point during the exercises and studies where values are marked as equivalent. As always, conducting will make us physically aware of the change of tempo.

Simple tempo modulation in which the speed of the beat division is held constant when changing between simple and compound meter can be found in music from all periods. More complicated tempo modulation, as covered in this chapter, is a relatively recent compositional device. Notable examples can be found in the music of Elliot Carter.

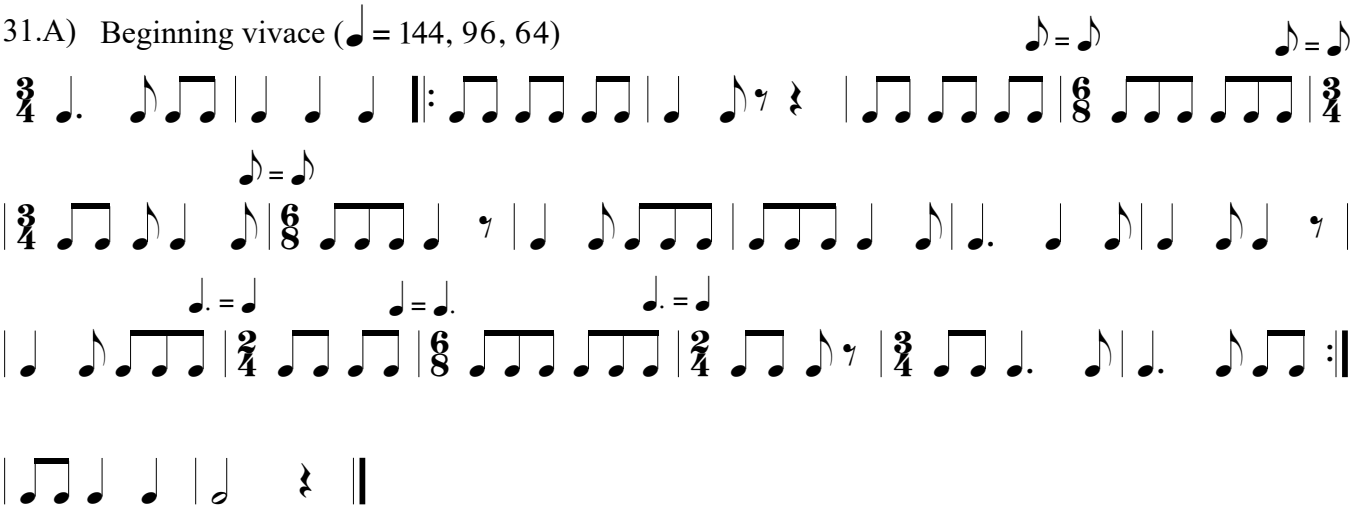
Preparatory Exercise 31.1a) ♩ = 162, 108, 72, 48

Counting	1	&	2	&		1	2	3	4	5	6	1	2	3		4	5	6		1		2	
Kodály	ti	ti	ti	ti		ti	ti	ti	ti	ti	ti	ta-i				ta-i				ta		ti	
Takadimi	ta	di	ta	di		ta	ki	da	ta	ki	da	ta				ta				ta		ta	

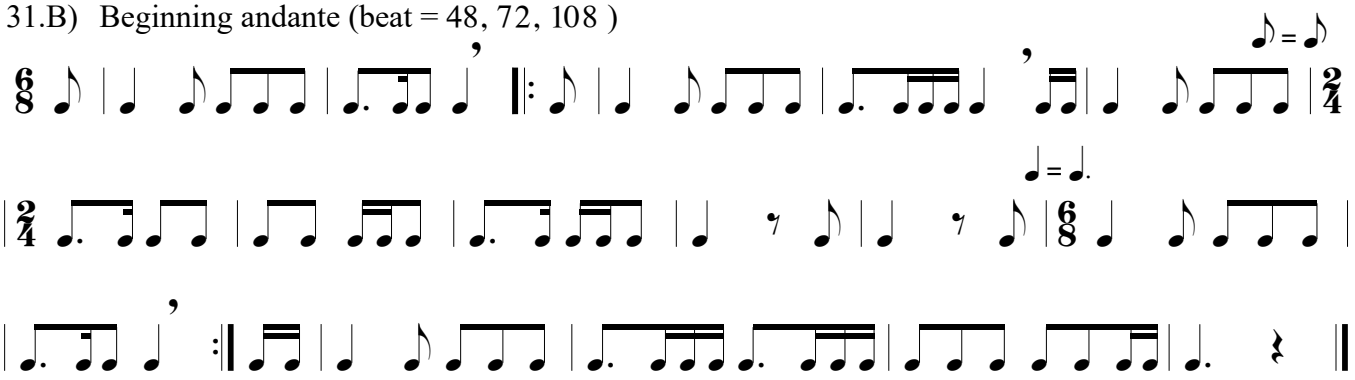
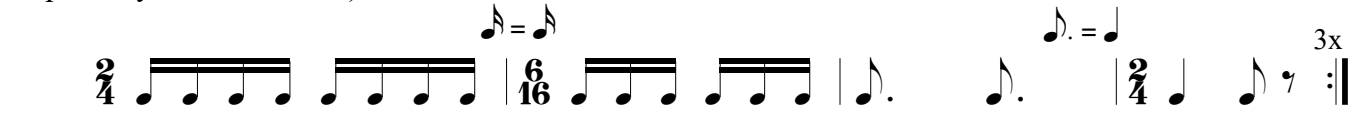
Preparatory Exercise 31.1b) ♩. = 48,72, 108; ♩ = 72, 108, 162

Counting	1	2	3		4	5	6		1	2	3	4	5	6		1	&	2	&	3	&	1	2	3
Kodály	ta-i				ta-i				ti	ti	ti	ti	ti	ti		ti	ti	ti	ti	ti	ti	ta	ta	ti
Takadimi	ta				ta				ta	ki	da	ta	ki	da		ta	di	ta	di	ta	di	ta	ta	ta

Preparatory Exercise 31.1c) ♩. = 48, 72, 108, 162

Counting	1	2	3	4	5	6		1	&	2	&	1	2		1	2	3	4	5		
Kodály	ti	ti	ti	ti	ti	ti		ti	ti	ti	ti	ta	ta		ta-i			ta-i			
Takadimi	ta	ki	da	ta	ki	da		ta	di	ta	di	ta	ta		ta			ta			

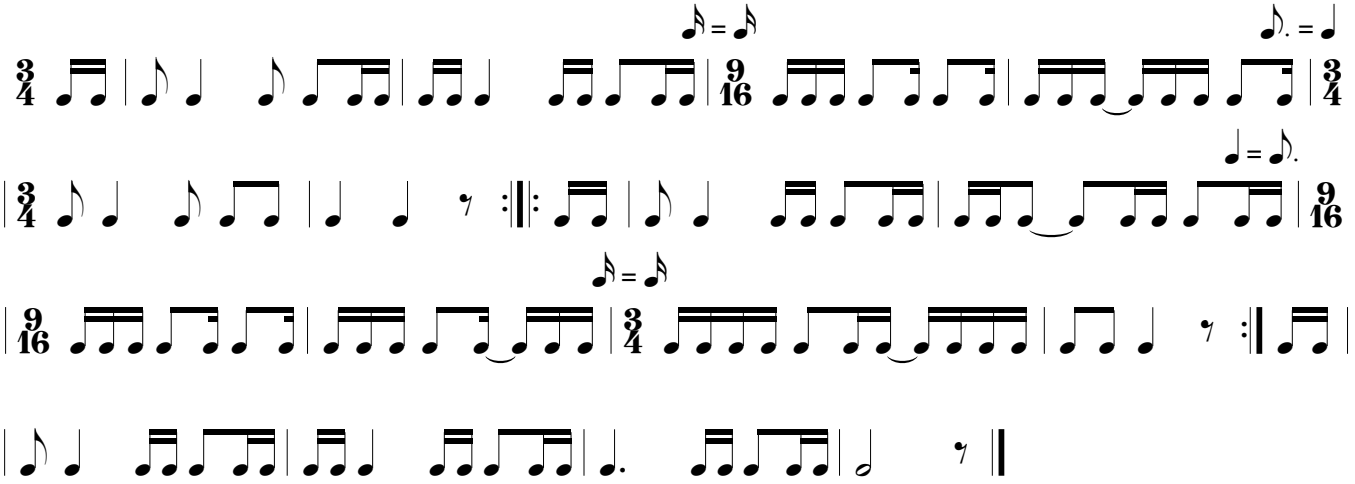
31.A) Beginning vivace (♩ = 144, 96, 64)

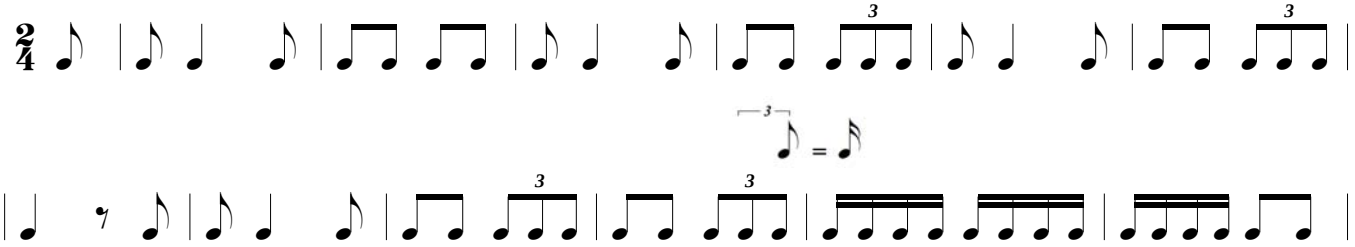
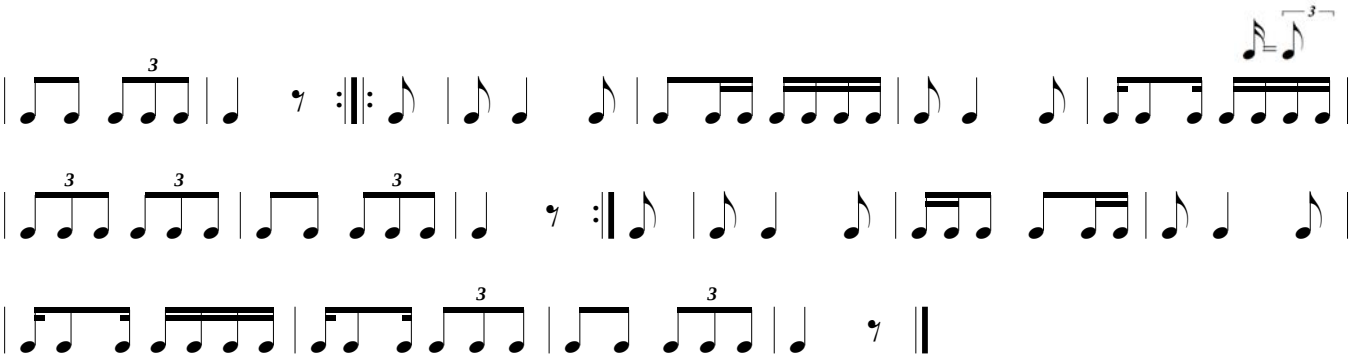


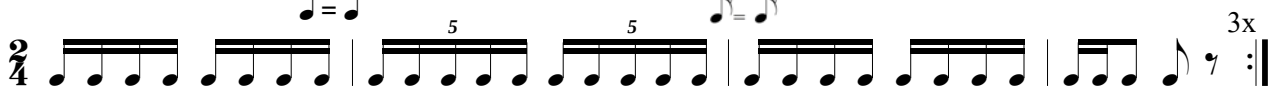
31.B) Beginning andante (beat = 48, 72, 108)

Preparatory Exercise 31.2a) ♩ = 54, 72, 96, 128

Counting	1	e	&	a	2	e	&	a		1	2	3	4	5	6	1	2	3	4	5	6		1	2							
Kodály	ti	ki	ti	ki	ti	ki	ti	ki		ti	ti	ti	ti	ti	ti	ta-i			ta-i				ta	ti							
Takadimi	ta	ka	di	mi	ta	ka	di	mi		ta	ki	da	ta	ki	da	ta			ta				ta	ta							

Preparatory Exercise 31.2b) ♩ = 128, 96, 72, 54

Counting	1		2	&		1	2	3		4	5	6		1	2	3	4	5	6		1	e	&	a	2	e	&				
Kodály	ta		ti	ti		ta-i				ta-i				ti	ti	ti	ti	ti	ti		ti	ki	ti	ki	ti	ki	ti				
Takadimi	ta		ta	di		ta				ta				ta	ki	da	ta	ki	da		ta	ka	di	mi	ta	ka	di				

31.C) Beginning andante (beat = 63, 84, 112, 84, 63)

31.D) Beginning allegro (♩ = 128, 96, 72, 96, 128)



Preparatory Exercise 31.3a) ♩ = 48, 60, 75, ca. 94

Counting 1 e & a 2 e & a 1 2 3 4 5 1 2 3 4 5 1 e & a 2 e & a 1 e & 2

Kodály ti ki ti ki ti ki ti ki ti ki ti ki ti ti ki ti ki ti ti ki ti ki ti ki ti ki ti ki ti ti

Takadimi ta ka di mi ta ka di mi ta ka di mi ti ta ka di mi ti ta ka di mi ta ka di mi ta ka di ta

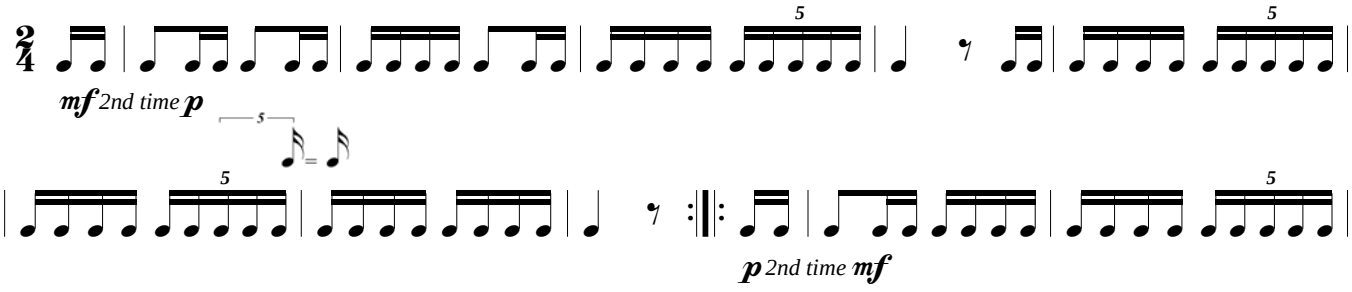
Preparatory Exercise 31.3b) ♩ = 100, 80, 64, ca. 51

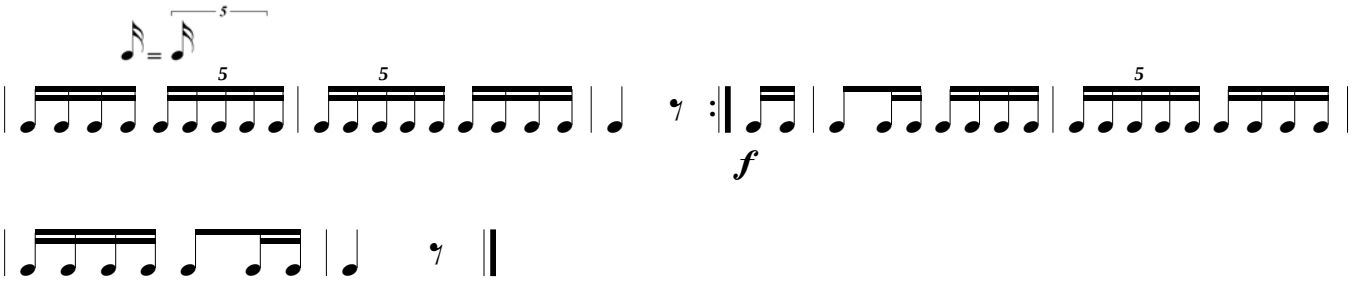
Counting 1 e & a 2 e & a 1 2 3 4 5 1 2 3 4 5 a 2 & 1 e & 2

Kodály ti ki ti ki ti ki ti ki ti ki ti ki ti ti ki ti ki ti ta ti ti ti ki ti ti

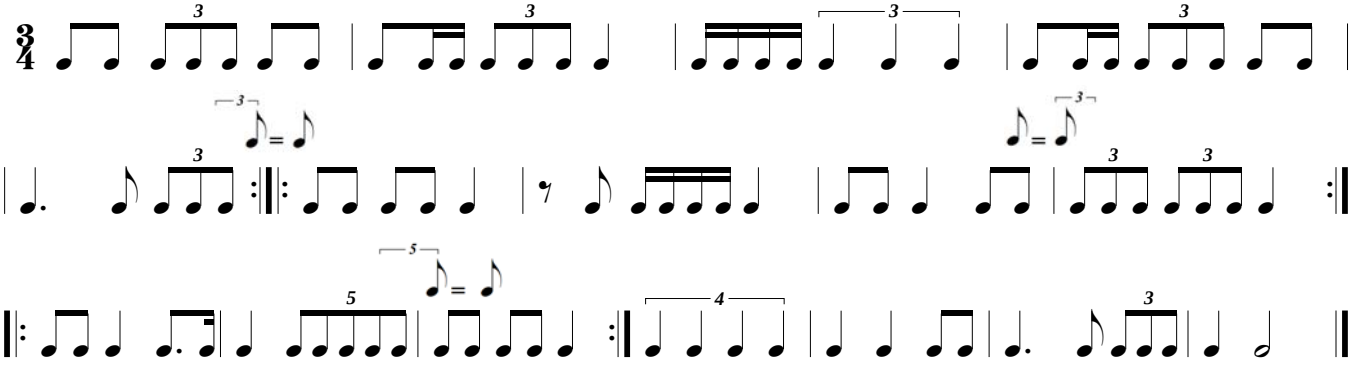
Takadimi ta ka di mi ta ka di mi ta ka di mi ti ta ka di mi ti ta ta di ta ka di ta

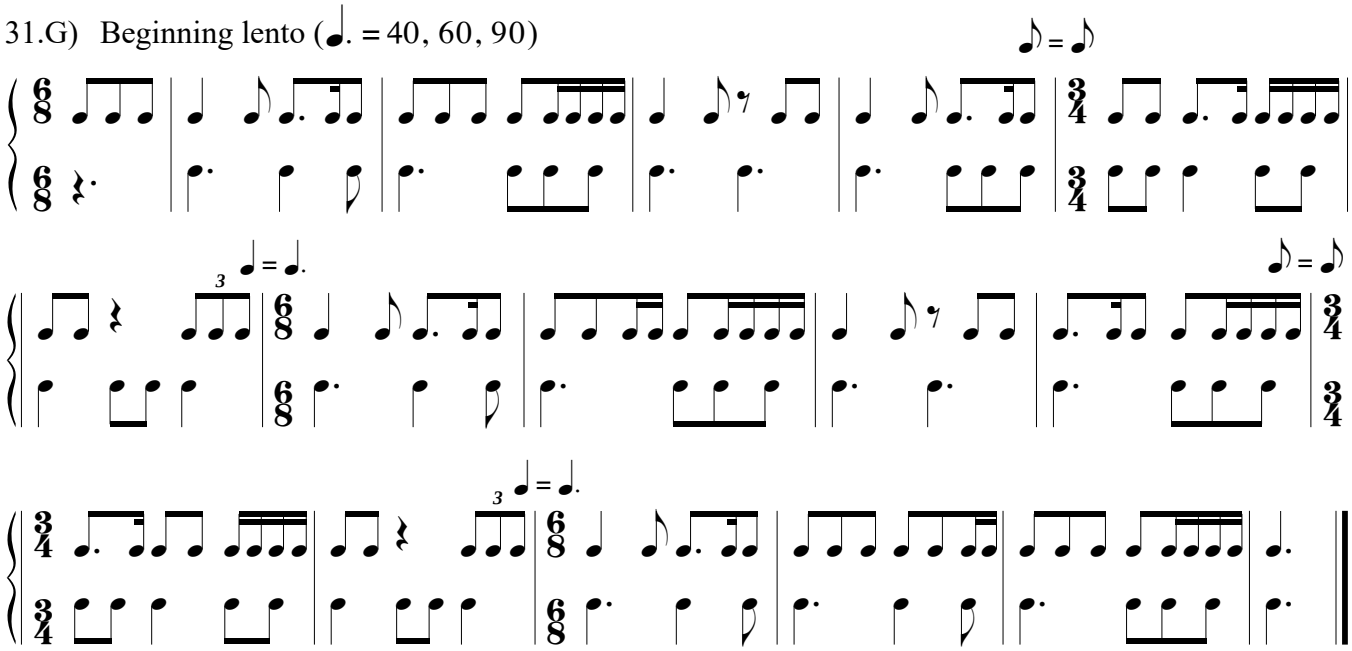
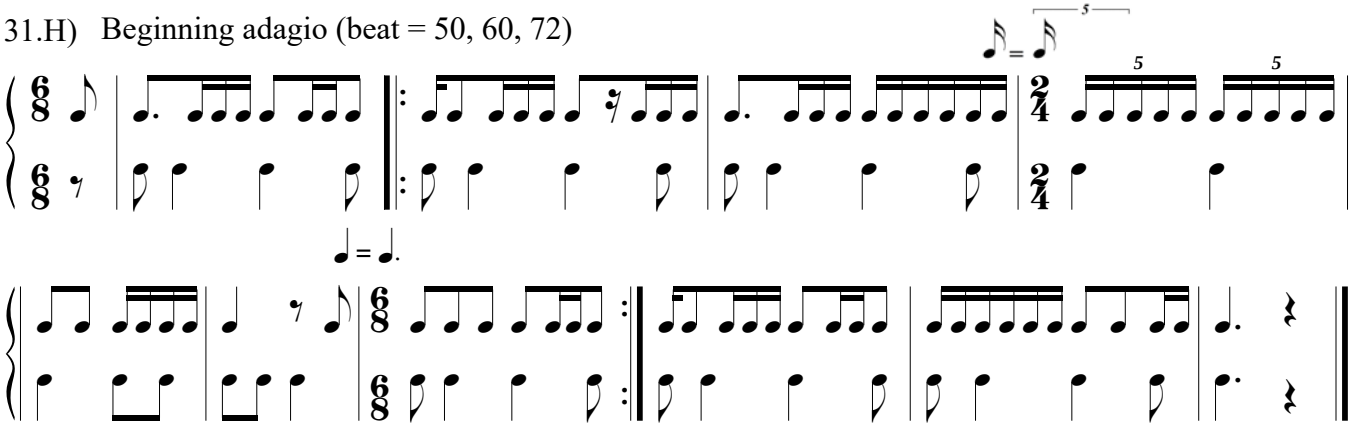
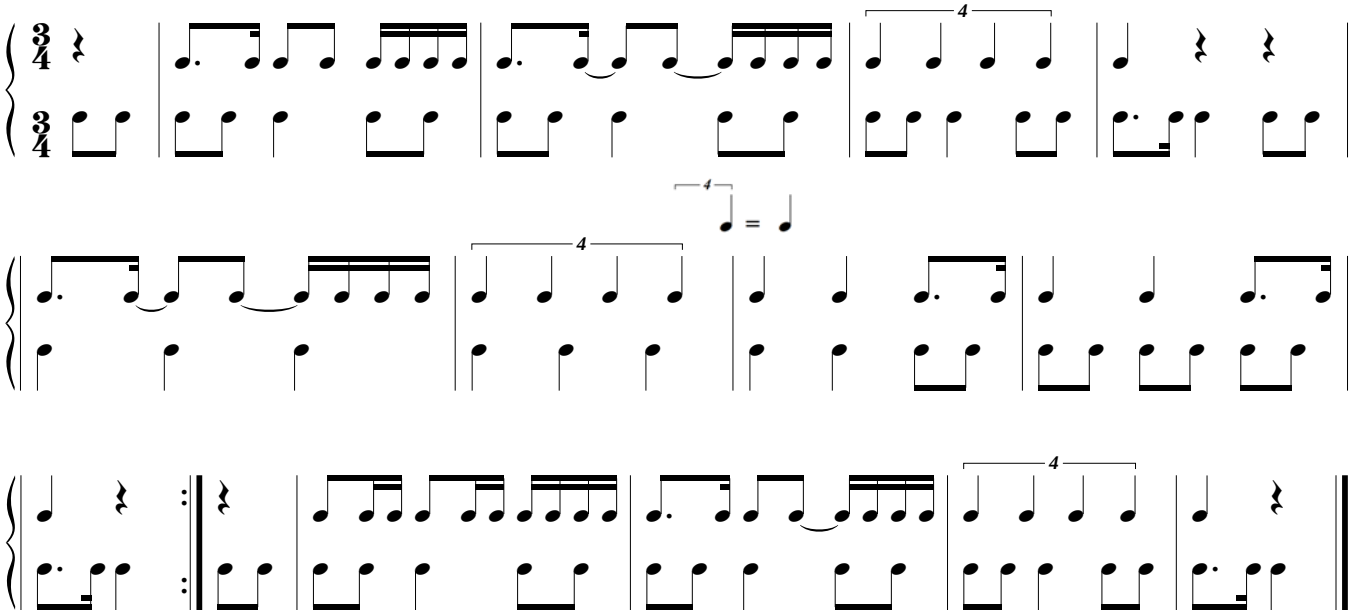
31.E) Beginning Moderato (♩ = 64, 80, 100, 80, 64)

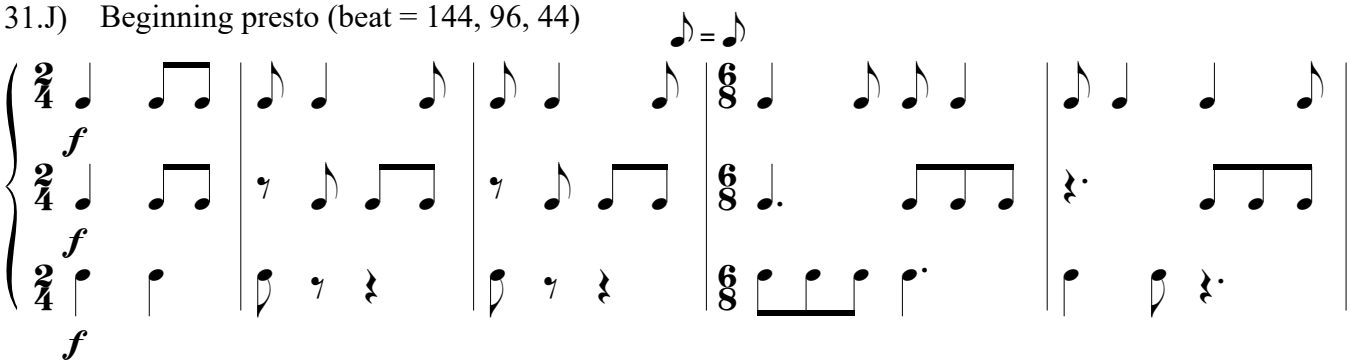
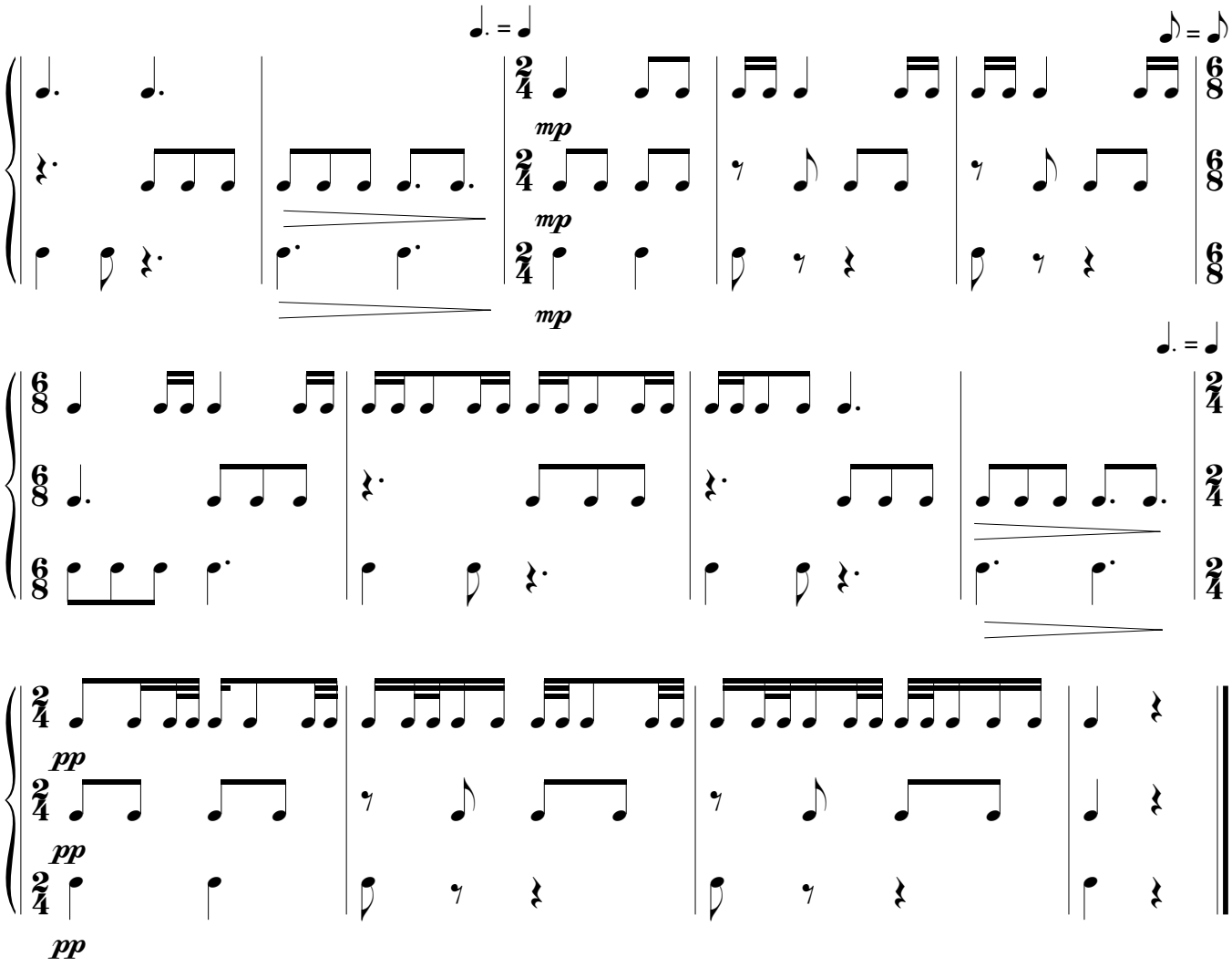




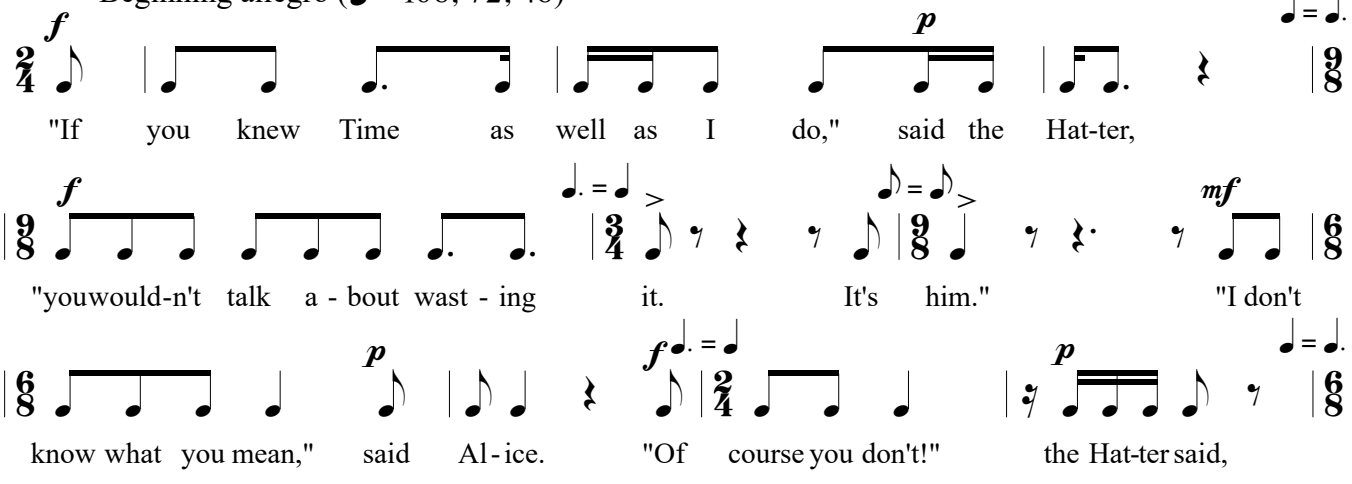
31.F) Beginning largo (♩ = 44, 66, 99, 66, 44, 55, 68)

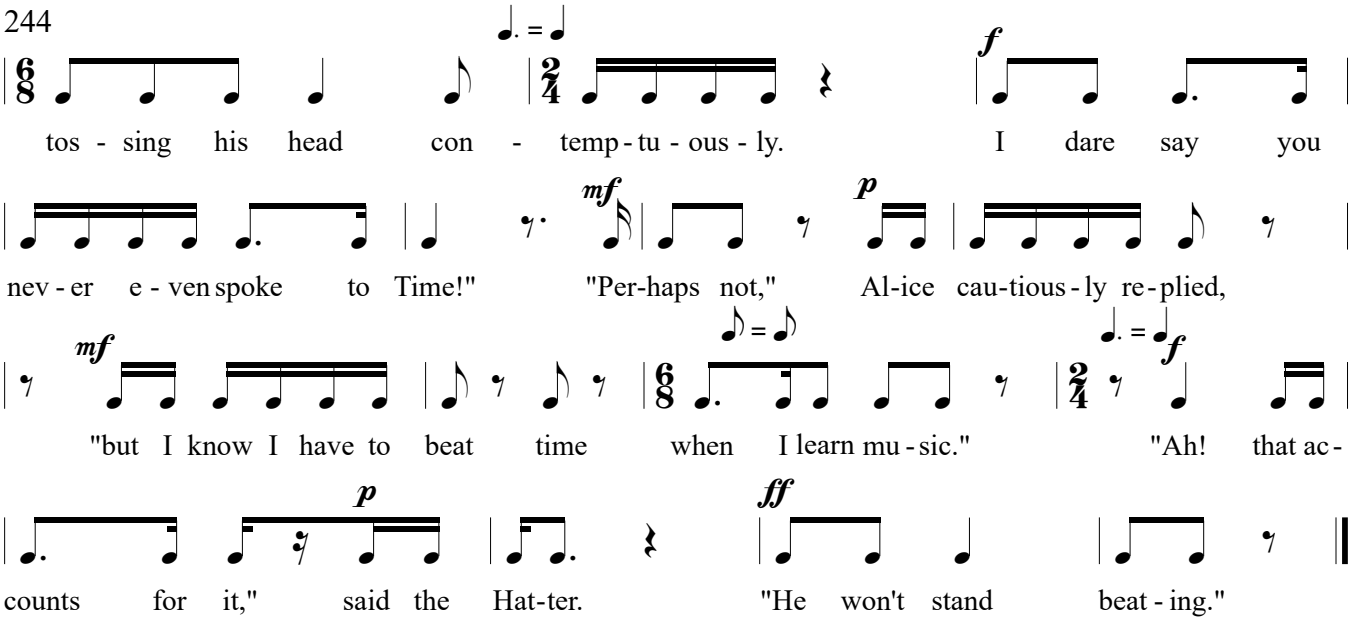


31.G) Beginning lento (♩. = 40, 60, 90)

31.H) Beginning adagio (beat = 50, 60, 72)

31.I) Beginning andante (♩ = 63, 84, 112)

31.J) Beginning presto (beat = 144, 96, 44)



31.K) Lewis Carroll (1832 - 1898), from *Alice in Wonderland*

Beginning allegro (♩ = 108, 72, 48)

f
p
"If you knew Time as well as I do," said the Hat-ter,
f
mf
"youwould-n't talk a - bout wast - ing it. It's him." "I don't
p
f
p
know what you mean," said Al - ice. "Of course you don't!" the Hat-ter said,


tos - sing his head con - temp - tu - ous - ly. I dare say you
nev - er e - ven spoke to Time!" "Per-haps not," Al-ice cau-tious - ly re - plied,
"but I know I have to beat time when I learn mu - sic." "Ah! that ac -
counts for it," said the Hat-ter. "He won't stand beat - ing."

Structured Improvisation

Use the following templates to provide the metric structure and the tempo modulations. As fluency is achieved, these templates can be combined to make longer templates, or new ones can be written.